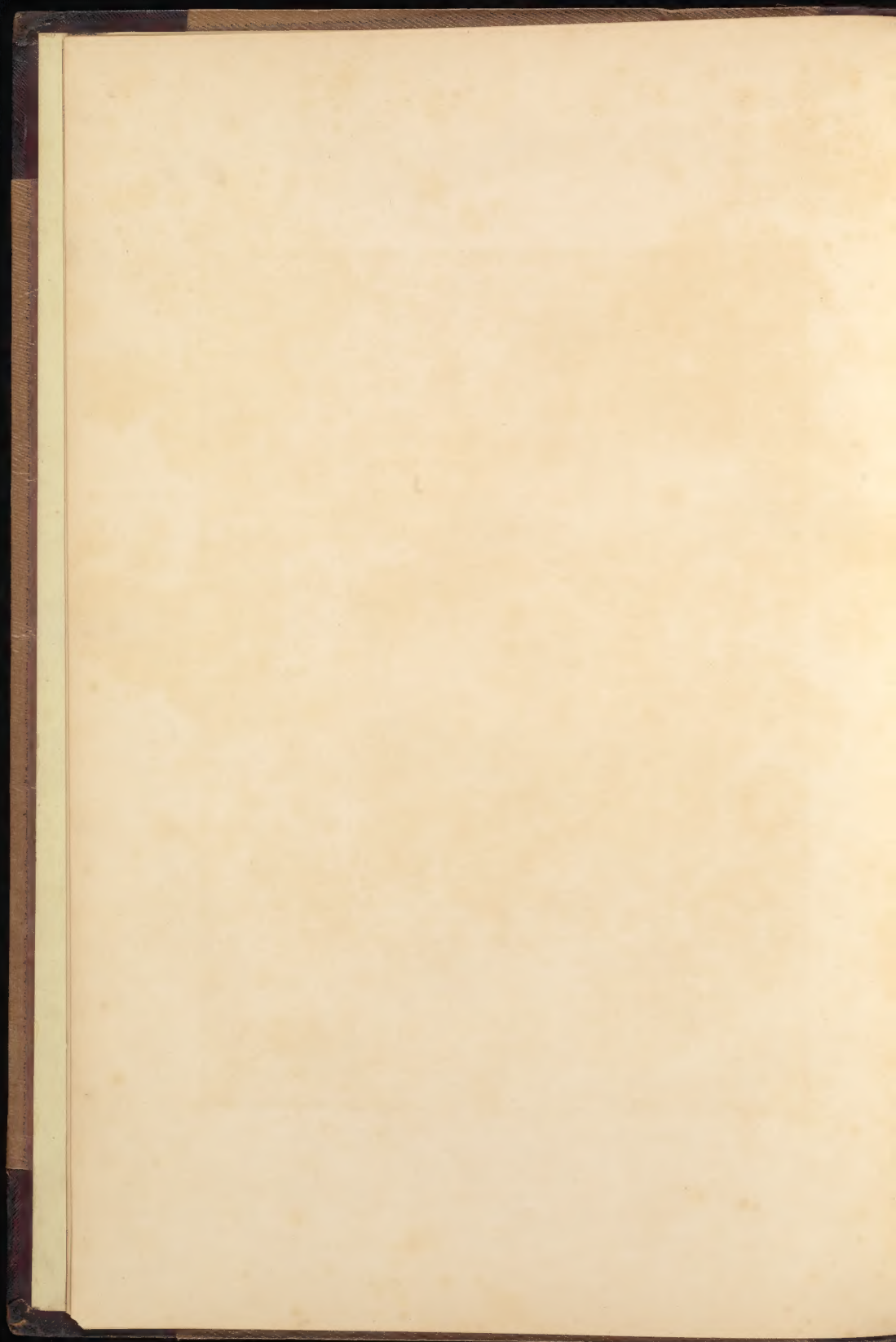
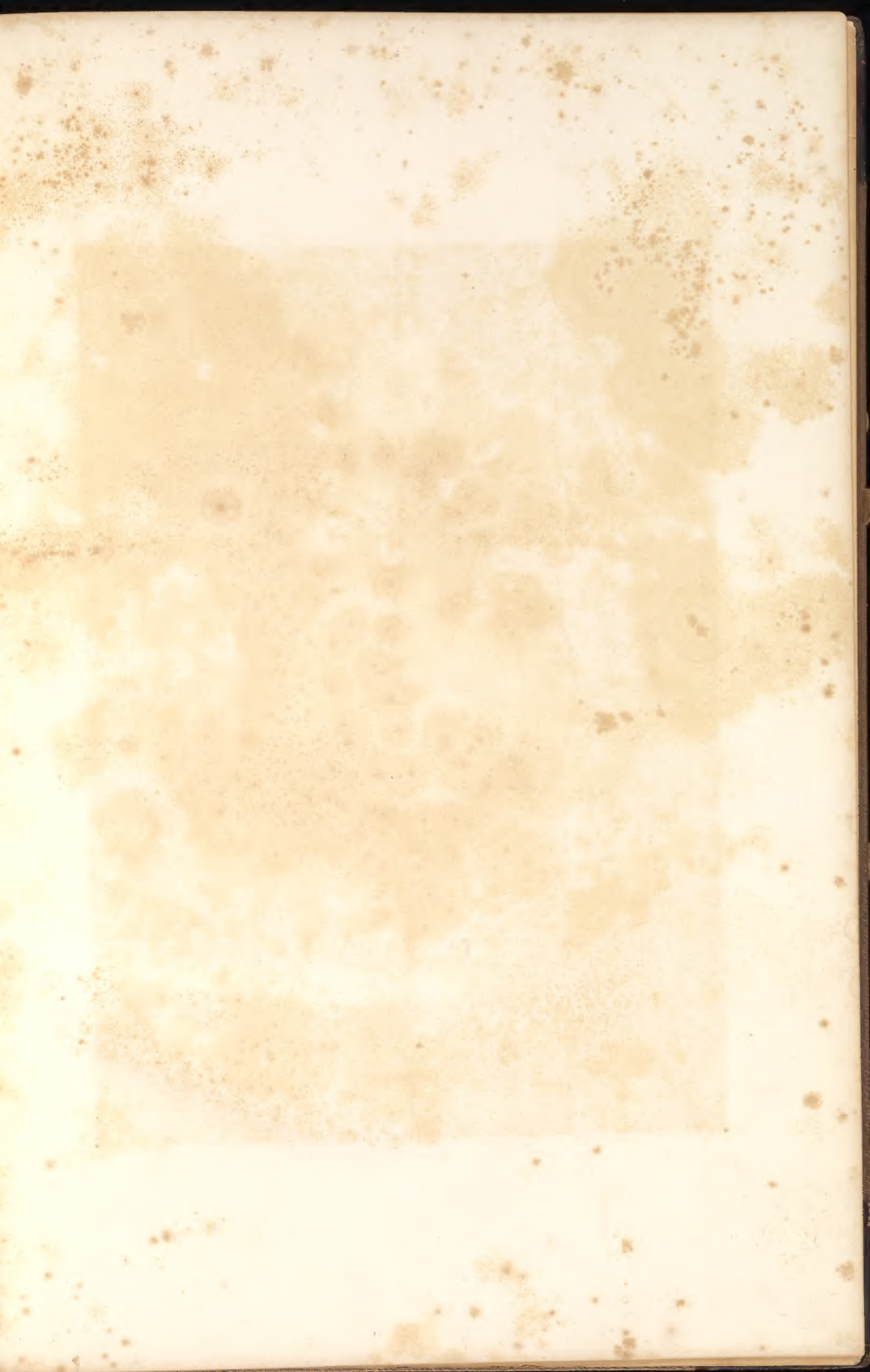


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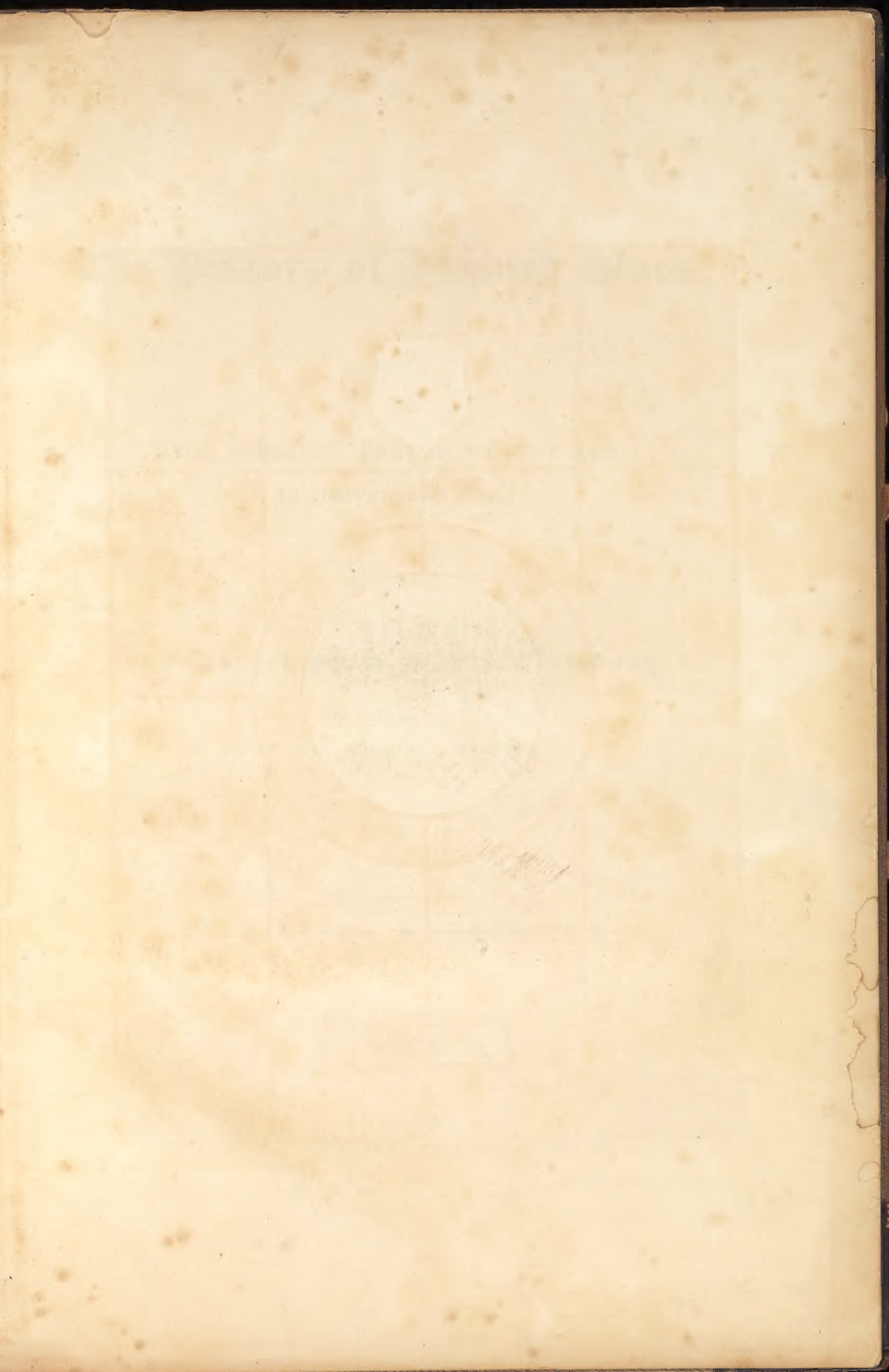
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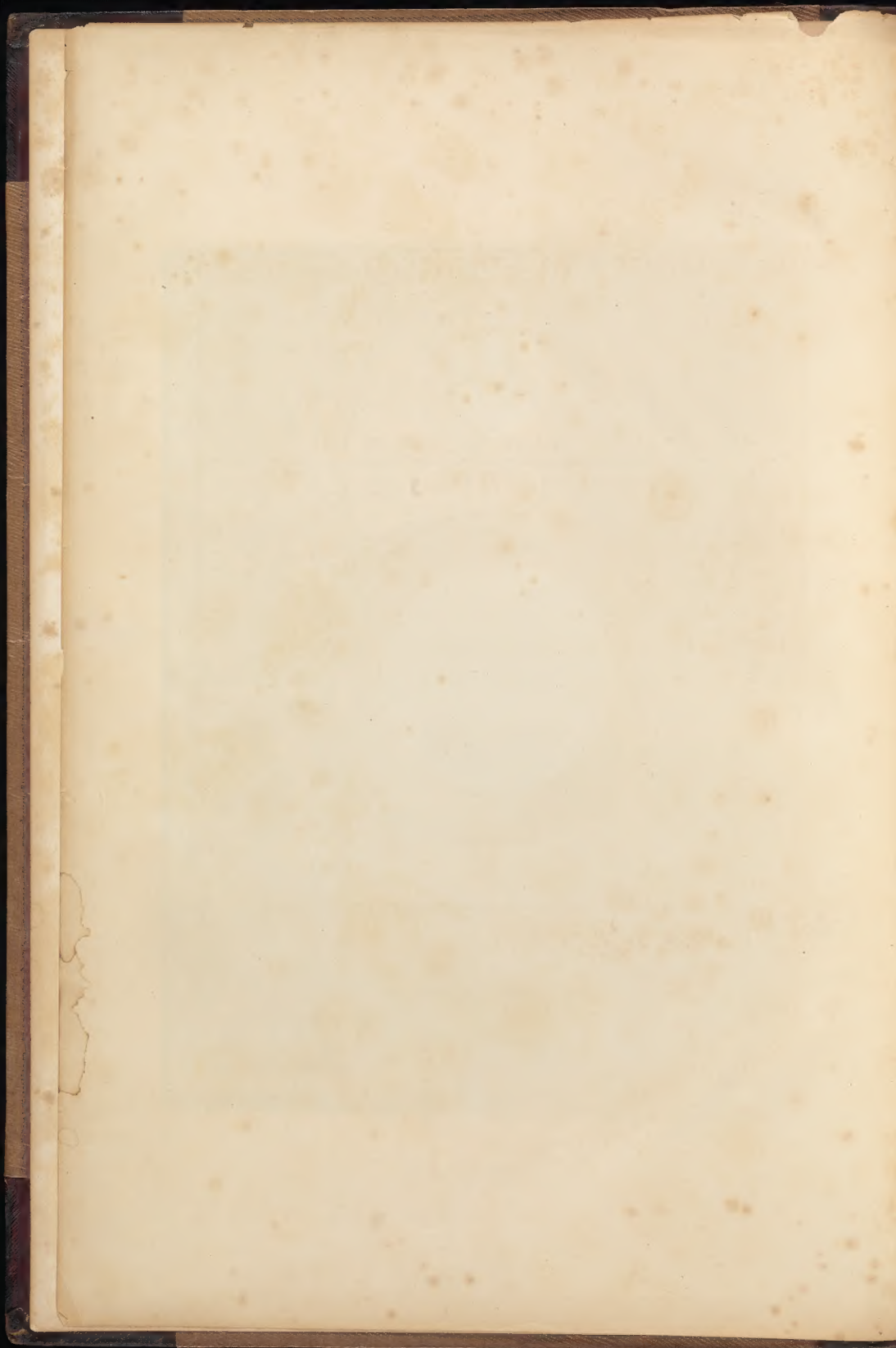






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The History of Stained Glass,

FROM

THE EARLIEST PERIOD OF THE ART
TO THE PRESENT TIME,

ILLUSTRATED BY

COLOURED EXAMPLES OF ENTIRE WINDOWS

IN THE VARIOUS STYLES.

BY WILLIAM WARRINGTON.

LONDON:

PUBLISHED BY THE AUTHOR, BERKELEY STREET WEST.

M.DCCC.XLVIII

[PRINTED BY J. B. NICHOLS AND SON, 25, PARLIAMENT STREET.]



To Her Most Gracious Majesty
The Queen—G G G

May it please your Majesty
The author of this work, which by permission he now humbly
dedicates to your Majesty, is himself a practitioner in the
science of which it treats, & is fully sensible of the patronage and
encouragement which your Majesty and your Royal Consort
have uniformly extended to the revival of the Fine Arts (and
especially those which relate to Ecclesiastical Decoration) in
these Dominions, he avails himself of this opportunity to ex-
press his gratitude for a gracious boon in which he him-
self, with so many others of his profession have indirectly
shared. May your Majesty's illustrious name be associated
in history with that of a contemporary European Sovereign, the
King of Bavaria, who in his public and Royal capacity, has mu-
nificently instituted and supported a new School of Glass painting
at Munich, and has already enriched thereby the finest Cathedral
in the world with works approaching in excellence the
best productions of mediæval Art. May this the first
production of the British Press on the same Art (in
connexion with its present practice) obtain your Ma-
jesty's approbation and thus ensure the lasting gratitude of

Your Majesty's most loyal
and most obedient servant,

William Warrington.

London.
42, Bedford St. West.
Oct. 24th 1848.



To 2138
y 2750

ADDRESS.

THE AUTHOR TO THE READER.

THE present Work was commenced under views and circumstances totally different from those which have attended its completion, and under the disadvantages of the Author's ignorance *then* of the capabilities of Chromo-lithography as applied to the representation of windows of stained glass. In fact his idea at the time was rather that of attempting an experiment on a few Plates which he happened to possess (in black outline only for Water-colouring), which were generously subscribed by his patrons as a token of satisfaction with the several windows executed by him for them, and with the view of recommending him to others. Under these circumstances, he determined to try the effect of Chromo-lithography upon them, with a prospect of probably publishing them with a few pages of letter-press of a descriptive nature. Hence it is that this work is illustrated with Plates from HIS OWN DESIGNS; for, finding himself encouraged in his undertaking, and urged by the entreaties of many of his friends and patrons, he was induced to take a much more extended view of the matter, not only in the number of Plates, but especially in the letter-press, which in the first instance there was no intention of making so ample, or of enlarging into any thing like a consecutive historical account of the art, or it might have been well and usefully illustrated from ancient works only. It is however still hoped that the present Plates may sufficiently serve to explain any want of perspicuity in the letter-press.

The Author, although he feels that he may without impropriety affirm that the lithographers have been most indefatigable in combating many difficulties, and that much praise is due to them for the admirable manner in which they have acquitted themselves, is yet bound to state that this excellence has not been attained without much pains, cost, and trouble. To Mr. T. J. Rawlins much credit is due for the ability with which he has so faithfully executed the Plates, he having for the most part reduced the Drawings from the original Cartoons.

A Volume in continuation, with details at large from *Ancient Authorities* only, as connected with all the different styles, will hereafter be published, consisting of Sacred Monograms, Pinnacles, Bosses, Emblems, Quarrels, Chronograms, Diapers, Crockets, Rebuses, Heraldry, and other Ornaments, with explanatory letter-press to each Plate.

The Author has much to regret his inability to comply with the desire of many of his friends and patrons who wished for the insertion of their windows in the present work; but, independently of its having been extended much beyond his original intention, it was found absolutely necessary to confine the Plates to such examples as had immediate reference to the letter-press, and formed a sufficient variety of design for each style, so as to make the work as far as possible both useful and instructive, rather than a mere record of his works, for which reason he has selected his designs without reference to their dignity or importance, either in size or situation. The literary

portion of this work (being the sole and unassisted production of the Author during the intervals of business, he having mainly devoted his time and energies towards the study and practical perfection of *his art*.) will it is hoped be viewed with critical indulgence, its object being perspicuity, without presuming to studied elegance of expression.

It has been most truly stated "that symptoms of a taste for olden times are beginning to shew themselves in many particulars; a desire to revive what has long been forgotten; a tendency to admire in our ancestors what for some years past we have been in the habit of ridiculing; a taste for old-fashioned furniture, the old style of architecture, the antique illumination of books, and even the mediæval *but most reverential style of sacred drawing*, as well as of making letters, indicate the beginning of a new movement, *not* a backward movement into the follies and absurdities of ancient times, but a *going back to pick up the good* which our predecessors in their zeal for reformation cast off inconsiderately along with the evil." If, therefore, the Author should have succeeded in the following pages in directing the uninitiated and the mistaken, in this transitional and erratic period, towards the correct view and true consideration of Mediæval Art, especially in this the principal branch of it, his labours will not have been unrequited, nor his task regretted.

P R E F A C E.

THE revival of the ancient school of ecclesiastical decoration, to which so much attention has of late years been devoted, on the part both of the public who demand and the artists who supply it, has particularly influenced the art of *Painting on Glass*. The immense quantity of this material which is annually manufactured in this country alone, and the rapidly increasing demand for it, have rendered it a matter of the deepest importance that *the true principles* of the art should be as far as possible thoroughly and generally appreciated. The consequences of the contrary bias of public opinion, ignorance of the beauties, and apathy about the preservation, of ancient stained glass, are sufficiently manifest in the miserable productions and general decay of the science in the last half century. And the scarcely less deplorable consequences of the present state of feeling—zeal for the art without sufficient knowledge of its details—are severely felt, both by the artists themselves and by the few really competent judges, who perceive that the best intentions are constantly frustrated, and the most liberal gifts abused and perverted, by mistaken notions, or entire ignorance on the part of the employers.

The great costliness, magnificence, durability, and almost unlimited capabilities of pictorial and religious effect possessed by this, the highest department of decorative art, must satisfy all well-disposed minds that nothing poor, faulty, and trashy should any longer be tolerated in our churches. What is really good must now be distinguished from what is either merely showy, or positively bad in effect or principles of composition. Moreover, that which is executed in the present may be the example in a future generation. We have but a little ancient glass left in its original state; and, if the greatest care be not taken of that little, we shall have much less a century hence: so that real ancient models should be made available, and strictly followed in all modern works, if the fact now admitted by all be worthy of consideration—that *the true and only standard of excellence is the mediæval style of art*. True it is that such a statement would have been deemed ridiculous twenty years ago. It would have been said, that our improved knowledge of anatomy, of drawing, of perspective, of grouping, of effects, and the like, was so much greater than the ancient artists ever attained, that our painting on glass must needs be better than theirs. The pseudo-professors of an art which they did not comprehend thus proceeded on *modern principles*, never doubting that the success would be commensurate with the plausible grounds of their theory. And what was the result? Works so bad, and so deficient in effects of colour and combination, that we look on the washy transparencies of this school with unmixed regret at their ignorance and presumption. The reason of all this is explained in very few words. People did not know that mediæval glass-painting was entirely *conventional*. They saw, indeed, that somehow or other an ancient Saint, with his unreal countenance, his diapered *nimbus*, his quaintly proportioned members, and yet heavenly and devotional attitude—the very ideal of holy contemplation and celestial portraiture; that this form, with reclined head and clasped hands, had infinitely more of character, if not of *grace*, than the comely and comfortable form produced, on *improved principles*, by the modern pencil; yet no one could solve the mystery, why it should be so. We now see that the ancient painters had the deepest knowledge of blending and combining colours, and that this style of painting was not only in its delineation strictly conven-

tional, but was adapted to the material; in a word, that they did not wish to treat glass like canvas, or any opaque painted surface.

The bad effects which are ever found to result from violation of true principles are undoubtedly most conspicuous in the great mass of recent productions in this art. Caprice, self-confidence, reluctance to follow, and a desire to lead and to stand at the head of the profession, have been fatal to the successful practice of painting on glass. Few have cared to study, and fewer still minutely to copy, the best ancient remains we possess; so that both knowledge and taste have been kept at the lowest standard, and the judgment of the public has been perverted, rather than directed aright, by the works of many modern artists.

In making these remarks, the Author has felt himself called upon, for the sake of his profession, to state boldly and plainly some of the causes of recent failure in the art. Even though he should seem to be at once disparaging his competitors, and setting forth his own works as models of perfection, he is in reality very far from aiming at either of these invidious objects. Long and anxiously has he waited, in the hope that some more able and eminent person would supply a want which now seriously requires to be supplied. It is *necessary* to improve public taste, or the art itself can never be generally improved. But it is by the production of good *modern* works that this must principally be effected. Hence the Author has chosen to give a series of his own designs, which have actually been executed by himself (knowing, as he does, that they are all composed on the most rigid principles of ancient art), rather than to add to the number of illustrations of ancient specimens which have from time to time appeared.

The confusion of the different styles, and a general neglect of the appropriateness of particular symbols, as well as numberless violations of heraldic and pictorial laws, have been fatal to the success of many modern works. It must always be remembered, that the style of glass-painting was adapted to the style of window tracery; and that ornamental work, appropriated to the wavy lines of the Decorated, may be very ill suited to the rigid perpendicularity of the Tudor, window. Again, the filling up of a lancet-light may not suit the single compartment of a mullioned window; for size, completeness of design, style of canopy, dimensions, and grouping of figures, and a hundred other points, must be observed.

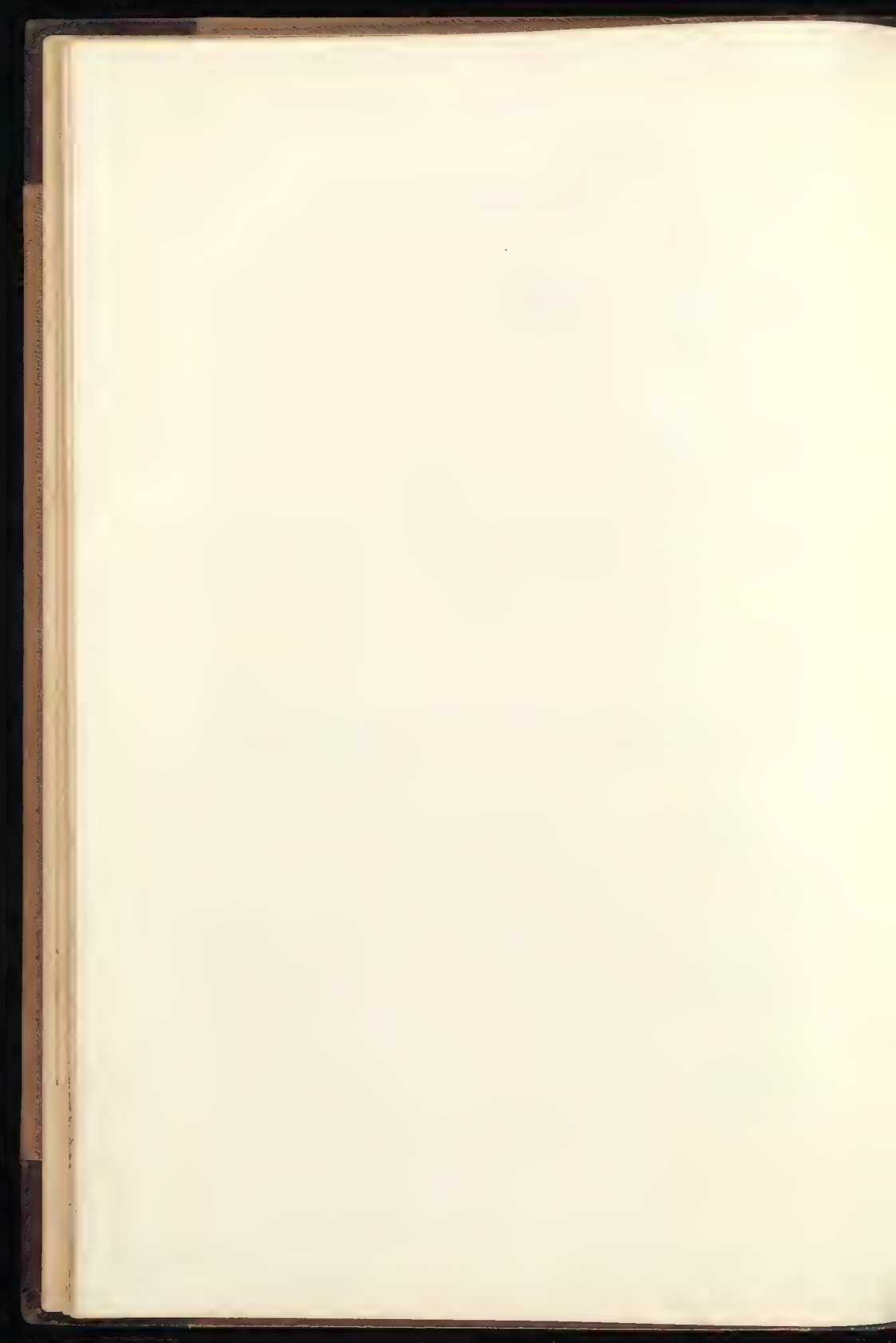
The caprice and want of knowledge in the employer are too often found to overrule the really correct views, and thwart the earnest wishes, of the artist, who thereby most unreasonably incurs a responsibility which in reality attaches exclusively to the former. Artists are made to commit solecisms against their wish and their sober judgment; and they must generally comply, or resign the work. A morbid taste for *pretty pictures*, excessive colouring, and bright, glowing tints *unsubdued* by a proper admixture of white glass; a taste for purely natural representations of humanity, instead of the mystic poetry of conventional delineation and symbolism; has gone far to deprave judgment and retard the improvement of the art. But better things may now be looked for; and the Author has had the temerity to bring these his humble efforts before the public, not for the purpose of invidiously contrasting them with those of others—not for the sake of vaunting his own superior skill and talents—but simply from a conviction of the necessity of some such undertaking, and with the earnest hope that it may stimulate others to more successful exertion.

W. WARRINGTON.

STAINED GLASS

PREVIOUS TO

THE TWELFTH CENTURY.



HISTORY OF STAINED GLASS.

SECT. I. INTRODUCTION.

BUT little is known of the origin and early history of the Art of Painting on Glass, and of the manufacture of the coloured material, either by antiquaries or practitioners, especially in England, although in this country it has more *continuously* flourished than perhaps in any other. Still, a good deal of information exists respecting it, distributed amongst various works, which only requires some pains and judgment to reduce to something like a systematic arrangement. But no author seems to have thought it of sufficient importance to trace it from its earliest efforts consecutively through the ramifications of the variously succeeding styles.*

As all the earlier masters took especial care that their designs should be in harmony with and subservient to the architecture with which they were connected, the study of it in this view is evidently of the deepest importance; and a chronological work on this subject, shewing *by what feelings* they were actuated in the composition of those designs from time to time, seems at the present day to be so necessary, that it is much to be wondered at that no able person has supplied a want, which has been felt and acknowledged by all, and has naturally led to so many misconceptions as to the ability and artistic knowledge of the earlier practitioners, as well as to so much ignorance of the comparative merit of modern designs. This has been consequent upon a want of the means of carefully investigating the matter, and from the absence of any well digested standard by which the art could be tested, and to which it could be progressively traced.

That stained glass is an almost indispensable accessory to all ecclesiastical edifices few will deny: they are in fact incomplete without this instructive and harmonizing auxiliary; *instructive*, because it presents to view those holy memorials which are so calculated to inform the mind and attune it to devotion by portraying the miracles and sufferings of our Blessed Saviour, and the events in the lives of the apostles, martyrs, and holy men who have devoted themselves to Christianity—*harmonizing*, because it subdues and chastens the effect, as well as blends and softens the bold and rugged outlines of architecture, by shutting out effectively the external world and the glare of excessive light; thus concentrating the mind as it were to one devotional purpose, and presenting nothing to view but those holy symbols which engender sympathy and reverence.

There can be no doubt that, as from the earliest and most primitive times acts of heroic virtue or devoted piety were held in sacred and reverential memory by all good and sincere Christians, so they adopted every means in their power to perpetuate, by tradition or the representations of material art, the lives of their most revered and holy predecessors. Hence the symbols and monograms of the founders of their faith, the painted and sculptured portraits of its propagators and professors, became endeared to their minds; and these were the recognised means of fixing indelibly in their memories the objects of their esteem both in present and past times. And hence material art

* The only work which has yet appeared with any pretensions to be a *complete* treatise on the varieties in the styles of painted glass, is that lately published in 2 vols. 8vo. "An Inquiry into the Difference of Style observable in Ancient Painted Glass, by an Amateur," an excellent book in its way, but still deficient in the scientific knowledge which none but a practitioner can possess.

became gradually the exponent of the doctrines of religion, and men exercised their most consummate skill in portraying Scripture scenes, and even in bringing the invisible beings of the other world within the scope of human apprehension.

How much therefore are we indebted to those holy men who have devoted themselves to the erection of such magnificent edifices to the glory of God, which are still the wonder and admiration of this scientific age, dedicating them in honour of the saints and martyrs whose lives, miracles, devotion, and acts of goodness, they have endeavoured thus to perpetuate in the least perishable materials, stone, stained glass, and brass. They have furnished us with innumerable sculptures, monuments, storied windows, tapestry, and illuminated manuscripts, without which we could not have known, nor even conjectured, the perfection to which mediæval art attained.

In executing the great works of antiquity, all seem to have been animated with *one* mind and purpose; the architect, the mason, the carver, the painters, decorators, glass-stainers, and engravers, had clearly but *one* feeling towards *one* grand result, object, and purpose. This must be our conclusion from those works which are still remaining, and which are left to us by a sort of chance. How would this conviction be confirmed if there were still remaining all that has perished, through time, neglect, and wilful destruction; for we cannot peruse *these* remains without feeling that they are the continuous and connecting links from time to time, which bind together Christians and Christianity of the past and the present; we cannot look at them and their progressive embellishments without knowing, feeling, and concluding that these things are the very germs, the very seed, of art, the groundwork of that civilization which we are now enjoying. If so, is it not incumbent on us to do likewise for our posterity, since the saints and martyrs of the Church cannot be less worthy of honour and memorial now than they formerly were? Shall we, whilst we hesitate not to erect statues, monuments, and memorials to heroes, warriors, and statesmen, fear to commemorate in the decorations of our churches the lives of those who have at once been the servants of God and the benefactors of mankind? Shall we, whilst we scruple not to embellish our prayer-books and scriptures with illustrative pictures, shudder with a morbid feeling in doing honour to great and worthy men, by using every means in our power to teach the young and the ignorant, ocularly as well as orally, to follow their example?

Having then endeavoured to show that it is not only unobjectionable to decorate our sacred edifices by every means in our power, but that it is our duty to do so, both for commemorating the good and for holding them up to the imitation of others, and not less so, as a contribution to civilization, by the inculcation of taste; we proceed to observe, that the greatest care and pains ought to be taken, that whatever is to be done should be done *correctly*. And under whose judgment and control can ecclesiastical works of art be so fitly placed as that of the clergy, who have the care and formation of our minds, and have so much influence over the tastes of our youth? How carefully ought *they* to study the pure and correct examples of our forefathers, whose works were so well considered, so intrinsic in their merit, so consummate in their details! How much dilapidation and mistaken improvement has taken place, to the detriment and destruction of ever-to-be-lamented works of art and devotion, by churchwardens and others (who could not be expected to know better), is too evident, and this too while our spiritual pastors were seemingly unconscious of the value of the works entrusted to their care. Happily, from the deep interest which is now felt in such matters, there is good reason to hope that the devotion and diligence of our present dignitaries, and of the clergy in general, will in some measure atone for past neglect.

We will now consider this art in respect to its probable origin, and as connected with the various changes and styles of architecture, and the feelings which seemed to actuate the artists and operators in carrying it out under the different circumstances, *conventionally, heraldically*, and otherwise, together with its position and the mode of practising it during the time when it is generally, but *erroneously*, said to have been lost. As this last named error has operated against it, and so much retarded its progress by long, constant, unfounded, and unremitting prejudices, continued from century to century, it will be desirable to examine the truth of it, before we enter into the chronology of the art.

We merely state here, (what we shall in due order show,) that, so far from this art having been lost, it has at no time been even discontinued, and more especially in this country, in which not only restorations, but new works, although more or less bad in their taste, have been continuously executed. A vulgar notion has existed that the art of painting and staining glass was a secret process, now entirely forgotten or very partially known; than which nothing can be more erroneous, for, so far from this being the case, it is indisputably true that, *mechanically* speaking, more power now exists (and has existed for these fifty years, especially over enamels) than the *ancient* glass-painters ever attained. The enamels which they produced were *not* encaustic; those of modern painters are indelibly fixed: and so great and extensive are the means now at command in this respect, that the finest pictures may be produced, original or in fac-simile, by living artists. It is therefore perfectly practicable, if desirable, to create such works as are appropriate and in unison with the classic, as well as with the Gothic, style. With such facilities, the results of modern science, it will be readily perceived that, so far from this art having been lost, it was only in abeyance from a want of taste to encourage its production, a consequent want of energy in the exercise of genius in its application, and of skill in tastefully and properly applying it. In this respect indeed not only had the art lost its way from a want of the knowledge of correct application, but even now it can hardly be said to have recovered it, few works of modern times being faultless. Nor is this to be wondered at, seeing that comparatively few remains now exist whereon to found our taste, and those so distributed, that, however great may be the artist's talent, it must of necessity require a very early devotion to the art, much study, travelling, and research, before he can acquire a sufficient knowledge to grapple with all the styles successfully. For this is an art which comprehends many subjects, which collectively constitute the primary foundation, the starting point of all following decorations, and especially in ecclesiastical matters; which requires also a combined study of history, sacred and profane, a knowledge of ecclesiastical and civil costume, armour and armoury, heraldry and genealogy, conventionalism, symmetry, colouring, and the manufacturing of colours; chemistry; drawing, geometrical, mathematical, and artistic; together with a mechanical knowledge of combining numberless parts to compose a whole, of the effect of which he has scarcely an opportunity of forming any other than a problematical judgment, until the entire work is erected,* and which therefore he can only acquire by habit and intuitive feeling. All these departments of science must the artist study, in order to know how to apply all and each in the several styles appropriately and in unison with the different epochs and varieties of architecture. In one word the art requires *mechanics* to be combined with it; and the artist who studies but in one department, will find it difficult if not impossible effectually to carry out the others.

It is not necessary to ascertain the antiquity of glass-making as an invention, beyond the assurance of its remote origin. There can be no doubt that it existed in very early times; for allusion is supposed to be made to it in a passage of the Greek comedian, Aristophanes, who flourished more than four hundred years before the Christian era, and who speaks of "the transparent stone from which they light fire," *i. e.* our use of the burning glass; † and Agricola, (lib. 12.) says, "White stones when melted are best for the purpose;" and Pliny says, "That of such like stones they make *glass* in India most admirably transparent, so that nothing else is comparable to it;" ‡ and Ferrandus Imperatus (lib. 24, cap. 16) speaks of the *glass-stone* called *Quocoli*, which is "almost like white marble, but something transparent, and hard as flint, of a light green colour, like a serpentine-stone,

* "The Athenians, intending to set up the image of Minerva upon a high pillar, employed Phidias and Alcamenes: the latter having no skill in geometry or the optics, made her wonderfully fair to the eye of them that saw her near; Phidias contrariwise (being skilful in the arts, chiefly the optics), considering that the whole shape would change according to the height of the place, made her lips wide open, her nose somewhat out of order, and all the rest accordingly, by a kind of respiration: the two images being brought to view, Phidias was in great danger to have been stoned by the multitude, until at length the statues were set up, when the sweet and excellent strokes of Alcamenes were drowned, and the disfigured, distorted, hard-favouredness of Phidias his work vanished (and all this by the height of the place); by which means Alcamenes was laughed at, and Phidias much more esteemed." Polygraphics, chap. 3, page 317, edit. 1700.

† Sir Gardner Wilkinson says, "The Egyptians were acquainted with the art of glass-blowing upwards of 3500 years ago." Manners and Customs of the Ancient Egyptians, vol. iii. p. 98. The workmen are represented making it on one of the tombs.

‡ According to Pliny, the use of glass is owing to the following circumstance. As some merchants were carrying nitre, they stopped near a river which issues from Mount Carmel; as they could not readily find stones to rest their kettles on, they used for this purpose some of those pieces of nitre. The fire, which gradually dissolved the nitre, and mixed it with the sand, occasioned a transparent matter to flow, which, in fact, was nothing else than glass. Vide D'Israeli's Curiosities of Literature, p. 518, 4th edition, 1795; Murray, London.

and having veins like Venice talc; this being put into the fire, loses its transparency, and becomes more white and light, will not turn into lime, but in length of time be converted into glass."

But we may go yet further back into the history of this material. The Egyptians as well as the Chinese were well acquainted with enamels, and, as its discovery was probably in the East, it is not likely that it was much used for other purposes than enamels and artificial gems. The inhabitants of our Western hemisphere were most likely the first to apply it to windows, thereby making it at once ornamental and useful; though it has been thought that the primitive Basilican churches were supplied with glass-windows in the clerestory. We are certain that glass was in use before St. Jerome, who lived in the fourth century; for, speaking of glass in his works, he writes, "*Fenestræ quæ vitro in tenues laminas fuso obductæ erant,*" which justifies the conclusion that the use and appliance of glass was far anterior to the time in which he wrote, and confirms the opinion of its having been used by the early Christians of Rome. It is related by Philon, a Jew, that an interview took place between the dreadful Caligula and some Christians, at a time when he was giving instructions to some artists, who were embellishing his palaces of Macena and Lamia. The Emperor constantly and pettishly interrupted the discourse during the audience, ordering the artists, that the windows of coloured glass should be surrounded with a border of white glass, to heighten the light; also to construct a casement to let off the condensed air. (*Les Œuvres de Philon*, translated from the Greek by Pierre Bellie.)

Pliny, Cassius, and Isodorus relate the following incident in the life of Tiberius. For some offence the Emperor had banished a glass-worker, who, having during his exile discovered the art of making glass malleable, in opposition to his sentence, returned, when he appeared before the Emperor, and presented one of his glasses to him. The Emperor, enraged at the return of the artist without his permission, dashed the glass on the marble pavement; it was however only flattened by the fall, and the artist took it up and brought it into shape again. The Emperor astonished, inquired if any other person knew the secret? The artist said, "Mighty Emperor, no, none whatever." Upon hearing which he immediately ordered his head to be struck off, stating as a reason, the necessity of keeping the secret, lest glass should become more precious than gold, and derange the metallic circulation of his kingdom.

Gregory of Tours relates that in A.D. 525, "a soldier of the army of Theodoric penetrated into the church of St. Julian, in Brionde, in Auvergne, of a window of which he broke the glass;" and Fortunatus, Bishop of Poitiers, towards the seventh century, did with much delight and ecstasy indite and poetise in his praise and admiration of the windows of Notre Dame, at Paris, eulogizing them thus:

"Prima capit radios vitreis aculata fenestris,
Artificisque manu clausit in arce diem,
Cursibus aurore vaga lux laquearia complet,
Atque suis radiis et sine sole micat."

Fortunatus, lib. ii. De Eccles. Paris.

It is certain that windows of churches were usually glazed at about this time, from Bede, who in speaking of the church of Mount Olivet, near Jerusalem, says, "In the west front of it were eight windows, which on some occasions used to be illuminated with lamps, which shone so bright, through the glass, that the mount seemed in a blaze."*

St. Philibert, founder of the Abbey of Jumieges (in Normandy), caused to be placed between six and seven hundred (655 in all) windows of glass in the cloistral buildings of this magnificent edifice. The following was found written upon this subject in the history of his life by the order of Cochin, third abbot of the same monastery:—

"Singula per tecta lux radiat per fenestras, vitrum penetrans, lumen optabile tribuens legentibus."†

St. Ouen, in the life of St. Eloi, makes mention of the same windows, thus:

"Apparuit subito in pariete, circa vitream maximam."‡

* Bede lib. de locis Sanctis, cap. 6.

† Essai sur la Peinture sur Verre, par E. H. Langlois, p. 7. Rouen, 1832.

‡ Ibid.

The preceding citations prove beyond a doubt the high antiquity of glass, not only as an invented article, but as applied to windows to some extent. That it was used in France and Normandy long before it was known in England is equally certain.

As (in many respects) at a later period we owe to our Norman ancestors the introduction of the arts into England, so were we long previous to the Conquest indebted to them or the French for the derivation of this art, glass not being known in England until the seventh century, as it appears by the Acts of the Bishops of York, that St. Wilfred, who died in A.D. 702, was the first to use it in England, by having over from France workmen for that purpose: "Artifices lapidearum et vitrearum fenestrarum primus in Angliam ascivit."

It is rather doubtful what "*lapidearum*" can refer to, unless perhaps to the stone frames of the windows, which must have been so contrived as to answer the purpose of leading in these times. Probably the pieces of glass were inserted in pierced stones, and, the glass itself being very coarse and opaque in the infancy of its manufacture, would naturally enough be mentioned as part and parcel of the frame in which it was set. That glass was from time to time improved in its manufacture is shown by a certain passage in the third Book of Leon d' Ostie, who mentions the works of Mont Cassin by Abbot Didier; the expression *compactis tabulis* is employed by the same writer, to describe the thickness of the glass, which seems to prove that its manufacture had made considerable progress since St. Jerome, and that glass was then cast or manufactured in comparatively thin sheets, although of small dimensions.

The manufacture of glass was commenced in this country in the early part of the eighth century, for we find that about the year A.D. 715, St. Benedict Biscop, Abbot of Wearmouth, in the diocese of Durham, brought over French artists and artificers for the construction of his monastery, and especially glass-makers: "Misit legatarios Galliam, qui vitri factores, (artifices videlicet Britannis eatenus incognitos) ad cancellandas Ecclesie porticumque et cœnaculorum ejus fenestras adducerent." (Beda, lib. i. De Wiremuthensi Mon. § 5.) And from these, so far as we can ascertain, glass manufacture was derived in England, and the knowledge and practice of it perpetuated and maintained; and it is worthy of remark, that the manufacture of this article has been mainly confined to that district down to the present time. So thoroughly did the Anglo-Saxons acquire this knowledge, that it is said they furnished artizans, in connexion with this article, to other nations, during the eighth century, by which means *they* also procured for themselves a new embellishment of art, and a new source of human industry.

It is difficult, if not impossible, to conceive a correct idea of the form, merit, or dimensions of the windows of the ecclesiastical edifices in these very early periods, and for some succeeding ages, they having been introduced as a matter of usefulness, mainly to inclose the edifice and stop out the weather so peculiar to this climate. It is, however, quite certain, that the manufacture of glass must have made rapid strides in improvement in England, France, and Germany, during the eighth and ninth centuries, though it is extremely doubtful if Painting on glass was then conceived, so as to represent figures either on plain or coloured grounds. Perhaps a fanciful arrangement of patterns, possibly interspersed with colours, might have suggested itself, and this practice might have led to the ornamental and mosaic arrangement of colours so prevalent and universal in the earliest stages of glass-painting which are known to us.

St. Benigne, of Dijon, who wrote about A.D. 1052, assures us, that there did exist in his time in the church of that monastery a *very ancient window*, representing St. Paschasie, and *that this painting* was taken from the old church restored by Charles the Bald; it appears therefore highly probable that an attempt at ornamental windows, if not glass-painting, is nearly if not quite coeval with the use of glass for windows, and that it was as much used for scientific and artistic decoration as for comfort. The Romans also excelled in the art of manufacturing artificial gems, "the transparent splendour and colours of which would present at the first view a resemblance to the gems themselves;" which record fully supports the previous conclusion, that coloured glasses were in some way or manner in as early use as simple white glass. With these testimonies before us, we may well think it likely that from its first introduction into this country it may have been applied ornamentally in some mosaic manner, by a tasteful arrangement of such colours as were then available.

SECT. II. ORIGIN OF PAINTING ON GLASS.

THAT very early attempts were made to paint on glass is very certain, not only from the previous citation from St. Benigne, but also from the very ancient examples that we are acquainted with, which are generally so well arranged in colouring, so elaborate, comprehensive in size, design, ability, and fine pencilling, as to plainly suggest and justify a conclusion that the art was by no means *then* in an infantine state, but that it must have been handed down in continued practice to the artists of those works, though the exact epoch of its origin it may be impossible to ascertain. As the mosaic use of glass implies its accomplishment by a subdivision of parts, to paint, diaper, or place different patterns on these separate pieces for ornament, or to subdue its glare, was a natural idea, and was probably first done in cold or unburnt enamel, oil, or otherwise, which, being found not to be durable, may naturally have led to the consideration and invention of colours which would bear vitrification. Nor can we suppose that this could have required a very great effort, as the manufacture of pottery and domestic utensils, as well as the glass itself, would at once place the process within reach and command of even rude and inexperienced artists.

As we have shewn, therefore, on the testimony of St. Benigne, that long before his time (A.D. 1052) a representation of St. Paschasie had been made on glass, and as the earliest remaining glass that we know of is not earlier than the twelfth century, (which cannot even now be excelled, if equalled,) from its relative merits we may fairly and justly conclude, that the art of glass-painting had made much progress towards excellence during the interim to this period. How far the use of coloured glasses was known in the earliest attempts must be a mere matter of conjecture. To draw figures on plain white glass in coarse and heavy lines, or to make geometric patterns, either in outline or shaded by hatched strokes, was the simplest idea, and, to judge by the few remains we have of the most remote period, was much in vogue even to the close of the thirteenth century. It is highly probable that very minute pieces of colour were first added to embellish these plain windows, the idea being derived from the setting of gems in a plainer material. As the art progressed the amount of colour became greater and greater, and we have some fragments of the latter part of the twelfth century, in which only two or three little medallions of blue or ruby glass were admitted as centres of patterns. Such is the glass in the church of Brabourne, in Kent, which is of this date.

As we are about to comment on the different styles *separately*, it may be well to examine into and ascertain the main principles on which stained glass was carried into effect, when it had assumed a scientific and historical position, and when its authors had taken upon them the important mission of chroniclers of events, on a material much more durable than papyrus or parchment, in connexion with sacred edifices, considered as safe depositories from the holy reverence in which they were held. As therefore in the early ages of the Church *symbolism* was, in the abeyance of letters, resorted to as a means of Christian teaching, so in like manner the colours had their uses and *symbolic* meanings, from which *heraldic symbolism* was undoubtedly derived; but as the principle was in its early stages of Christian use applied mosaically, as derived from the East, so was it afterwards by stained glass adapted to windows; and, as they were therefore in each case intended for the most part as gems and precious metals, so in fact must they be considered, and not as mere colours.

Heraldry was not reduced to a science until after the first Crusade, (with which the earliest remaining glass is coeval,) and which began in A.D. 1095, and brought together numbers of princes and nobles from many countries, a circumstance which created a necessity, for the sake of distinction, discrimination, order, and arrangement, of heraldic blazonry, and the more especially so as surnames were not generally then adopted, the chiefs being designated by their various characteristics, such as strength, conquest, colour, learning, place of birth, courage, &c., as is the case with all our earlier monarchs. Yet a certain portion of blazon must have long previously prevailed in their banners,

and in their professional accompaniments, such being attributed to the tribes of Israel,* and certainly to both the Greek and Roman warriors. Thus in the play of Æschylus, called the Seven Chiefs against Thebes, a full account is given, almost in modern terms, of the devices, mottoes, and coloured emblems by which the shield of each warrior was distinguished.

Whether, therefore, stained glass was in its mode of colouring derived from the symbolic colours of the Church, or from heraldry or the principles of heraldry, from either, or both, is not very important if considered as a means to effect only; for certain it is, that both were, and must ever to a very great extent be, guided by and carried out upon the same rules, and this for the simple reason that they mainly rest on the primitive colours, and it is a fixed principle, that the eye cannot be satisfied without the presence of the whole. For this very reason it is a standard principle in heraldry, that colour on colour, or metal on metal, is false blazon, a fact which has been averred from time to time by all heraldic writers, and which, in short, is an heraldic law. It is true that a very few exceptions exist, such as the arms of Jerusalem, (Argent, a cross potent between four crosses potent or,) but they only the more forcibly shew the rule, and few if any of these degenerations occur in pure English heraldry, which, from Richard Cœur de Lion, has been reduced to a most accurate science, a most truthful and admirable index to history.

For the foregoing reasons it is absolutely necessary to thoroughly consider and study the principles of heraldry in connexion with stained glass, as a key to the knowledge and understanding of the primary principles of colouring, and more especially of the primitive styles of which we are about to treat, which are indeed a sort of heraldry upon a larger scale. The reason why this has not been generally comprehended is, that these works have been viewed through a false medium in respect to the colours of which they are composed, namely, by considering them as yellow, blue, white, red, and green; whereas to understand them properly, and to account for the extraordinary effects which these colours produce in combination, they *must* be considered both symbolically and *heraldically*, as the colours of the Church, and as the blazonry of our ancient nobility; viz., as topaz, sapphire, pearl, ruby, and emerald; understanding them as a mosaic assemblage of gems, to which they bear so close a resemblance, rather than as a collection of painted colours. To illustrate this *in colouring*, yellow and green are mawkish and sickly in effect, while topaz and emerald are magnificent in depth and hue, especially when intermixed with rubies, sapphires, pearls, and gold, to which yellow glass approximates. And what can compare to the gold colour of glass? it is almost more brilliant than the metal itself; nor, until we are accustomed to view these works thus, are we likely to understand them aright. We may wonder how such an astonishing effect can be practically produced, and one possessing such a charm, by a mere assemblage of so many colours, without a chance of elucidating the mystery, until we invest them with the character of *jewellery*.

What progress this art had made, as ornamentally used in this country during the Saxon era, we have no means of ascertaining; but that they may have attempted ornament in it, by depicting simple patterns of zig-zag or otherwise, is possible, by subdividing the several pieces by stone, wood, or lead, so arranged as to form the outline, and to produce the required pattern and effect. As, however, this must always be a subject for conjecture, that which is certain shall now come under our notice.

* They were indeed commands given to Moses from God himself: "And the children of Israel shall pitch their tents, every man by his own camp, and every man by his own *standard*, throughout their hosts." Numbers, chap. i. verse 52.



STAINED GLASS

DURING THE

ELEVENTH AND TWELFTH CENTURIES.



THE TWELFTH CENTURY.

IN speaking of this epoch, which in architecture as well as glass comes within the denomination of *Norman*, we will take into consideration, under the head of this style, some of the earliest examples extant or on record, and include such others as it may be necessary to adduce, down to the thirteenth century; the principles of construction having continued the same, with slight difference, during all this period of time. This era, although abounding in symbolism, might well be denominated the heraldic style in embryo, for its effects rest almost entirely upon the same principles as that science; and, as the most beautiful compositions in stained glass are produced from the accidental colouring of blazon, so is this style entirely constructed and regulated by the counter-change of gems in like manner; and undoubtedly it is at once the most superb and magnificent of all the styles ever used or attempted in this art. In fact, no assemblage of colours can by any means surpass the grandeur, magnificence, and mystical effect of the rich borders composed of minute pieces of all the recognised colours, blended so harmoniously as never to clash, but producing an inconceivable unity of design by their intermixture. It must be observed that the borders usually contained all the colours which the artists could command. These borders were constructed by intersections of gold-colour or pearl, which subdivided them into various small *forms* or panels, usually circular, or tending to that shape, by which means they obtained two distinct grounds for colour, which were almost invariably ruby and sapphire; the ornament thereon being tinted with all the other remaining colours. But to accomplish the proper effect, and to prevent the appearance of heaviness by blazoning colour on colour, all these after-tints were kept of a pale and neutral kind, *approaching* to white, all the ornaments of the border being by this means approximated to metal by their paleness, and thus preserving the principles and rules of blazon, with all the effect of comprehensive colouring.* These borders inclosed the main body of the window, which usually contained intersections so interwoven as to form circles, ovals, lozenges, and other fantastic forms, in the principal of which were placed the illustrative parts,† consisting of subjects or symbolical devices;‡ nor was it uncommon in these times to insert others than those immediately relating to Scripture, such for instance as persons of various trades and vocations, who contributed to erect such works, and placed in the medallions subjects *symbolizing* their calling, such as the story of Ruth for agriculturists, &c.

But, although these entablatures contained the principal story and interest of the window, yet they were always kept small and subordinate, because they were less beautiful, that is, contributed less to the general effect, although possessing more pictorial interest, than the backgrounds. The mode of constructing the figures and their accompaniments in the medallions was conventional, the same manner continuing during the epoch of which we are now speaking; and it is to be remarked that the same habit and mode prevailed during this time amongst *all* practitioners, in this, as in other countries, whether in stained glass, fresco, polychromatic ornament, heraldry, or tapestry. The inviolable colours for the backgrounds of the medallions were sapphire or ruby (always one of these), existing in one broad colour in the same panel or shape. The curious and quaint buildings depicted on them are in no wise natural, but displayed, after the manner of charges in *heraldry*, in a sort of tier § over each other in the same panel, and sometimes the same figures, shewing a subject of Scripture in one part, and its exemplification or moral in the other, both being exhibited in the same panel, without even an attempt to make them a portraiture of nature; and yet, with seldom more than three or four figures, they contrived symbolically so clearly to express their works, as to

* See Borders of Plates: St. Peter's, Stepney; Centre Opening of Bromley St. Leonard's; and East Window of Trinity Church, Brompton.

† Ibid.

‡ See Side Windows, Bromley St. Leonard's.

§ See upper spandrel of St. Thomas's, Winchester.

make them intelligible to the meanest capacity. Thus, where they portrayed water, it was by *wavy* lines of grey and white, or clouds *nebulée, precisely as in heraldry*. Nor did they ever attempt to make their works assume the effect of an ordinary picture by the introduction of landscape, which was studiously avoided; but they invariably gave the same emblazoned effect that is produced by needle or woven-work. Architecture, figures, animals, utensils, &c., they placed on the same ground, and independent of any base for them to rest on; and when they required to represent trees they were merely bulbs on stems, which they coloured in ruby, sapphire, topaz, or amethyst, most unlike nature truly; and yet by this means introducing the required colour, their primary object, they arrived at the desired effect. Next to the principal or larger medallions were minor ones, formed in like manner by the interweaving of the same intersections, which were usually filled by quaint emblems or attributes, relating to Christian martyrdoms, or to the subjects in the principal ones, or were embellished by some appropriate ornament in unison with the border. The remainder, constituting the back-ground, was mosaically constructed of sapphire, topaz, and ruby, and was usually reticulated by the ruby being introduced in stripes crossing each other on the sapphire ground, and forming it thereby into squares,* with small pieces of gold-colour at the angles, by which an assemblage of the primitive colours was produced in such a manner as to create a magnificence of colouring not to be comprehended by any description, nor, perhaps, to be obtained by any other means. The works of stained glass during this epoch are so exactly in unison with the illuminated MSS. of the time, and so much after the manner of the Bayeux Tapestry, that it requires no further proof to convince us that the ancients were not (as thought by some) so much deficient in the knowledge of drawing and perspective, as possessed of peculiar notions of their own in carrying out their extraordinary conceptions,† a fact which will not be doubted by any who have once attempted to make themselves masters of their style.

The celebrated Abbé Suger states, that he procured "*the best artists from all countries*," to construct his windows for the church of St. Denis, in the twelfth century: and when we take into consideration the concentration of talent exhibited on this occasion, and that they combined all the necessities of the art in each person, being at once chemists, glass manufacturers, artists, colourists, glass-painters, and glaziers—a sphere of action requiring a vast scope of talent—it would be a strange assumption that they could not have drawn less conventionally if they had desired it, especially as, in this instance, artists *from all countries* agreed in practice. Their drawing is indeed too unlike nature to seem *an attempt* at, or even a caricature of it, and too much ability is exhibited, especially in the delineation of the countenance, to doubt their competency. This will be more evident to us, if we study the perfection of their colouring and ornaments, which are not only truthfully obedient in their character and design, but are pencilled with an astonishing care, and almost invariably so finely and minutely executed, that they will vie with modern productions, either on paper or glass. Their knowledge of effect they exhibited by using vigorous and bolder lines where requisite for that purpose. These principles of drawing, continuing as they did invariable through *two centuries and a quarter*, naturally imply that if any other mode of delineation had been desirable it would have been readily accomplished with nature present to copy from. An able antiquarian author‡ has so aptly expressed himself on viewing specimens of this art, (of rather later date, but appropriately to the feelings which those of this era are calculated to inspire,) that we here quote it. "So brilliant," says he, "are these windows, that it would seem in fact as though the artist had dipped his pencil in turn in a solution of amethyst, topaz, ruby, garnet, and emerald." This is most charmingly expressed, but by no means conveys an exaggerated idea of the feeling which works of this art are calculated to produce;§ and the different works of each succeeding period

* See Bromley St. Leonard's, St. Peter's Stepney, and Trinity window, Brompton.

† This will be best understood by referring to the Plate of St. Thomas, Winchester, especially the upper spandrel, and Ely Cathedral, as being most faithful to this style; the medallions of St. Peter's being less so, from being required to avoid conventionalism as much as possible.

‡ "Biographical, Archaeological, and Picturesque Tour." Dibdin.

§ "The curious oriental reds, yellows, blues, and greens in glass-painting, especially when the sun shines, do much refresh the spirits. After this manner did Dr. R. revive the spirits of a poor distracted gentleman, for whereas his former physician shutt up his win-

impart the same impression more or less varied, although standard and continuous in style of composition as subservient to architecture.

In the style however of which we are speaking, from the basis of the medallions of the backgrounds and of the borders being sapphire, this is in consequence the prevailing colour, and the general impression is therefore that they have this effect; nor is this difficult to account for, the ornamental parts in continuation in the decoration of the apse, being usually blue powdered with golden stars;* but, from the intermixture of so many other colours in so many minute particles, distributed by the different patterns and intersections, the whole effect in the distance is a most glorious purple, the glow of which, as just cited, Dr. Dibdin has so well and so rapturously expressed.

Nevertheless, although these works were so magnificent, they were never gaudy, possessing as they did such a prevalent quantity of blue,† which was ever most intense, yet so qualified and subdued as to reduce it to harmony with the rest. The same was the case in all the other colours except ruby, so that, by making all the other colours retiring, this was brought out in all its radiance, a circumstance which furnishes the main reason why the ruby of the antique is thought to be so much superior in tincture to the modern, when in reality its apparent richness is solely from its tasteful application. By the repose of these ancient models (seldom met with in modern productions) it was provided that windows should not appear as so many *separate* ornaments, and kill by their vividness and gaudiness every thing else, but that they should amalgamate, unite, and blend into one comprehensive harmony all the other parts and features, preserving a sobriety and solemnity so essential to true taste, and bringing together into one whole, stained windows, fresco-painting, tapestry, and all the other accessories of religious edifices.

In designs for this style it has evidently been felt as a principle of taste, that all its features and intersections should be kept as much as possible to the complete or half circle; for, although other forms, such as lozenge and quatrefoil, were sometimes used, the former is most primitive, pure, and in unison with the arch, a thing of paramount importance, deviating only in the minor parts by ingeniously, and as it were coquettishly, interlacing the outline of the plan, thus uniting the principles of this art with that of the architect.‡ As this art flourished during the twelfth century, it is highly probable that its mosaic character was derived mostly from the East, by the warriors and pilgrims during the earlier Crusades, first probably in the painting and decoration, as in the Moorish palaces in Spain, and then in glass, so soon as the combining of the various pieces together was found to be practicable.

We will now examine the probable difficulties which the operators in these primitive times had to contend with, as well as the advantages which they possessed in carrying out their plans. From their works which are now remaining, we know that they had the power and command of every possible variety of colours which were or ever can be necessary. There can be therefore no doubt on this point.§ Nor is this to be wondered at, when we take into consideration, that for the several works it was then the custom to obtain glass-manufacturers as well as glass-workers from many countries, amongst whom there seemed to be a general understanding, a sort of free-masonry, for their common object.

Nevertheless, they must have laboured under great disadvantages in regard to the manufacture of their material, it being on record that in their early works the separate pieces did not in general exhibit a size beyond from four to five inches, and these of such various thickness, and so

dows and kept him in utter darkness, he did open his window lids, and let in the light, and filled his windows with glasses of curious tinctures, which the distempered person would always be looking on, and it did conduce to the quieting of his disturbed spirits."—Aubrey, in *Anecdotes and Traditions*, edited for the Camden Society by W. J. Thoms, Esq., p. 96.

* "The figure of the three triangles," says Kennet, "intersected and made of five lines, is called the Pentangle of Solomon, and, when it is delineated in the body of a man, it is pretended to touch and point out the five places wherein our Saviour was wounded, and therefore there was an old superstitious conceit that the figure was a Fuga Demonum—the devils were afraid of it."—*Anecdotes and Traditions*, p. 97.

† For clearness, the description will now be by colours, not by gems and metals as heretofore.

‡ See Plate of Thurlow Memorial, in *Norwich Cathedral*.

§ The Author has an original border of glass of this date, containing ruby, blue, green, purple, and yellow, in all variety: it is part of the Suger glass of St. Denis, from the *Museum des Petits Augustines*.

unequally rude and rough on the surface, as to bear evidence of their want of power and science in the making of it to anything like an even surface, and of their not possessing any method by which they could regulate and depend upon the manufacture. Nor were they better practised in such colours as were *not* solid in their mass, or, as it is technically called, *flushed* or coated, which is always * the case in ruby, sometimes in blue; the ancient specimens of these glasses being strangely irregular and defective as a material, as well as in evenness of colour. This, though clearly a defect, and not aimed at, as it did not exist in the solid colours, contributed much to their effect, and it is not to be doubted that the irregularity of their glass, although not sought for, was well calculated to produce a glistening and gem-like effect, of which the later and more evenly manufactured glass, superior as it is in quality, is incapable.

It is pretty clear, therefore, that these primitive manufacturers did not understand the method of blowing glass, but that they fused their coloured metals in earthen pots or crucibles, and then cast them as nearly as possible to the requisite sizes, afterwards grooving them to the exact shape wanted, which must have involved great labour and pains, as the use of the diamond in cutting glass was not known until the sixteenth century; and as Suger says that they were in his case lodged and provisioned during the operation, it is clear that all was done on the spot,† certain officials belonging to the monastery being commissioned to the surveillance of the valuables concerned therein and pertaining to its manufacture. Much error has existed in the supposition, that the depth of effect produced by these early examples is dependent on their thickness. Such is not generally the case, for it varied very much, even in the same piece; for example, plates of glass may be made from half an inch upwards in thickness, and be nearly if not quite colourless, even when placed on white paper; whilst another sheet of glass, only one-twelfth of an inch in thickness, may possess fullness of colour of a greenish or any other hue, precisely because the *material* of which the glass is made gives it that tone in its fusion. In fact, this is the constituent colour; and such was the case in the works we now treat of, the substance having scarcely any influence over it. Nevertheless, it is the case, that much of the early glass is thicker than that used in the later ages, particularly in the Perpendicular period, and in many instances at the present day.

Much difference of opinion has existed as to whether the ancient glass-painters planned their own works, some persons attributing this portion to the monks, or special artists educated for that purpose. But Suger says, "We have had painted a series of windows," &c.; nor does he advert to himself, his brother ecclesiastics, or any special artist, as having had any influence over the construction of the designs. We may therefore probably conclude that the whole art was concentrated in the persons who made the windows, the parties requiring such works having then, as at present, the power to influence the productions only so far as suggestion of subjects, inscriptions, &c., the general style being worked out by the artists, in conformity with the architecture and their seals, to which they bear a close affinity.

Proceeding in due order, we now have to treat of their painting. The lead which combined the glass constituted the main outlines, the principal plan, and the general features of their design; and on these the effect chiefly depended. The lead used in these times was less broad than that of the present day, and seldom varied in size, whereas many sizes are now used in the same composition, by which means all the various effects of different breadths of outline can be obtained. This object was thus accomplished by artificially adding to the breadth of the lead by blacking in, or painting an additional breadth in opaque colour on the glass itself. The various pieces which the lead confined together were very small, and the ornaments and pencilling upon them most elaborate; and, though so unimportant to the general effect, they were usually done with a care and minuteness

* The Author has a fine modern example of ruby, manufactured solid in the colour, and other examples of ruby singly and doubly abraded on yellow material.

† In speaking of some examples of the fifteenth century, Mr. Gilbert observes, that "Bands of free-masons, with their assistants, travelled from place to place, and were employed more in repairing or enlarging edifices, than in constructing new ones: and the similarity of habits and customs observable among related fraternities in former times, may well induce a belief of carvers and glass-stainers offering themselves in a like manner, if indeed they were not branches of the free-mason establishment itself."—Vide Collections and Translations respecting St. Neot, by Davies Gilbert, M.A., 1830.

scarcely to be conceived by those who have not closely examined them. The heads of the figures were done on a kind of flesh-coloured glass, and, though small, were portrayed by able, expressive, and simply arranged lines. It is a favourite notion of some, that the painters of ancient glass did not attempt shadow, but depended wholly on their outlines. Close examination of any ancient example, or an inspection of the magnificent work lately published, by the Jesuits, on the beautiful glass in Bourges, &c., which contains faithful fac-similes at large, will at once dispel this fallacy. So truly is this the case, that it is *impossible* to copy them without shadowing; the difference being, that in the conventional styles their shadowing was upon the principle of *relief*, to tone and mellow their glass, not by supposing the light to proceed from any given point, but by making it so qualified and subdued as not to appear to be shadowed, so that the picture was suitable to any aspect. Having painted their work, it only remained for them to fix it by a process of heat, to connect it by the glazier's art, and, lastly, to erect it, all which they achieved by themselves; fulfilling the parts of chemist, manufacturer, draughtsman, artist, and mechanic.

We have endeavoured to shew the advantages which were possessed in this, the infancy of the art, and will now, by way of contrast, make some remarks on the disadvantages which they laboured under as compared with later operators.

The advantage since acquired is the ability to manufacture glass to any required substance and expanse, and the still greater power of taking it in the raw or white material after its manufacture, and, by processes of heat, converting it into other and various colours; whereas they evidently had it not in their conception or power to produce any two colours on the same piece of glass; they knew no means of introducing any second colour except by means of lead.

An eminent author, who wrote in the eighteenth century, and died in 1772,* says of the style of this epoch, "There were seen in the thirteenth century many subjects taken from the old testament, or acts of patron saints of the place, of a taste *the manner of drawing in those days*. First, simply with very little shadow, as in the preceding century; then they tried to form some hatchings, which they placed more especially on their back-grounds and draperies. Their windows were generally fixed with iron frames to the shapes of the outline. These windows, in which the surface is generally found to be rough, are sometimes in circles, ovals, quatrefoils, &c.; but, in regard to the historical portion, less importance was given to it, but the back-grounds were all manner of tints and varied designs, giving the most brilliant and varied effects, and by the order and disposition of these pieces forming a most splendid transparent mosaic. The exact symmetry which seemed to prevail in their colouring, the assemblage and freedom of all parts, gave to the whole a *fascinating effect* to the spectator, the eye being more gratified with the *back-ground* than the subjects which it inclosed."

The above quotation fully describes the main principles upon which these very early stages of glass-painting were embodied, and it is well supported, not only by the present remains, but also by the best accounts which are transmitted to us, of which France possesses by far the earlier and greater quantity. English records contain but few accounts of ancient stained windows which are not now in existence; but the History of Peterborough Minster, by Gunton, gives a description of the beautiful windows of the cloisters in that church, destroyed in the time of Cromwell; and that most curious narrative, The Ancient Rites of Durham Abbey, furnishes an elaborate history of all the stained glass which adorned that mighty cathedral at the time of the Reformation. Amongst the earliest notices of French glass are those of the abbey church of St. Denis. The series of subjects which composed these windows were representations of the military events during the first Crusades, in the time of Philip the First of France; some concerning the history of that kingdom, and others relating to Scripture. These works are very remarkable from the fact of their being of so early a date as the twelfth century. During the Revolution in that country the greater part of these ancient relics were destroyed; but a curious work is still extant,† which preserves wood-cuts of nearly all the subjects of these windows which did exist. Those portions which were to be seen in the

* Pierre le Vieil, L' Art de la Peinture sur Verre et de la Viterie.

† "Monumens de la Monarchie Française," by Montfaucon.

Museum des Petits Augustines, have, since the suppression of that establishment, been restored to the church of St. Denis. These windows are the most ancient, not only of France, but probably in existence, of which we have a certain documentary date. They are a part of the extensive works undertaken by the order of the celebrated Abbot Suger,* who has transmitted, in a curious work of his abbatial administration, an article of exceeding interest upon many of these windows, it being an authenticated document of the developement of the art during the twelfth century, and also conveying some notion of the symbolical manner in which the churches were decorated at that time :

"Vitrearum etiam novarum preclaram varietatem ab ea prima, quæ incipit a STRAPE JESSE in capite ecclesie usque ad eam quæ superest principali portæ in introitu ecclesie, tam superius quam inferioris, magistrorum multorum de diversis nationibus manu exquisita depingi fecimus. Una quarum de materialibus ad immaterialia excitans, Paulum apostolum molam vertere, prophetas saccos ad molam sportare representat. Sunt itaque ejus materie versus isti."

"We had painted," says he, "a series of windows remarkable from the variety of subjects, beginning with the Tree of Jesse, starting from the east end of the church to the window over the principal entrance. All of these, both above and below, are the works of many masters from different countries; one of these windows, by material objects exemplifying spiritual ones, represents the apostle Paul turning a mill, and the prophets bringing sacks of flour."

Annexed to the subjects were Latin inscriptions illustrating them thus :

Tollis agendo de furfure, Paule, farinam ; Mosaicæ legis intima nota facis. Fit de tot granis versu sine furfure panis. Perpetuusque cibus noster et angelicus.	Paul, in turning the mill, thou separatest the flour from the bran ; thou makest known the law of Moses. With this grain is the real bread made, when cleaned from its bran, which is to be our perpetual food and that of angels
Item in eadem vitrea, ubi aufertur velamen de facie Moysis :— Quod Moysen velat Christi doctrina revelat. Denudat legem qui spoiliat Moysen.	In the same window the veil which covered the face of Moses is removed :— That which veiled Moses the doctrine of Christ reveals. Those who withdraw from Moses his veil, place at open day the law of God.
In eadem vitrea super arcum fœderis :— Fœderis ex arca Christi cruce sistitur ara. Fœdere majori vult ibi vita mori.	In the same window, above the ark of the covenant :— The altar arising from the ark of the covenant reposes on the cross of the Lord. To cement that more important union, life will die.
Item in eadem ubi solvunt librum leo et agnus :— Qui Deus est magnus librum leo solvit et agnus. Agnus sive leo fit caro juncta Deo.	In the same window a lion and lamb opening a book :— He that is a powerful God, a lion and lamb, opens this book. The lamb or the lion becomes flesh in union with God.
In alia vitrea, ubi filia Pharaonis invenit Moysen in fascella :— Est in fascella Moyses puer ille, puella Regia mente pia quem fovet ecclesie.	In another window the daughter of Pharaoh finds Moses in a wicker basket :— The infant in the wicker basket is Moses. The daughter of a king cherishes him with a religious respect.
In eadem vitrea Moysi Dominus apparuit in igne rubi :— Sicut conspicitur rubus hic ardere, nec ardet, Sic divo plenus hoc audet (ardet) ab igne, nec ardet.	In the same window the Lord appears to Moses in the burning bush :— As we see this bush in flames without consuming, so he who is inflamed by a divine fire burns without being burned.
Item in eadem vitrea ubi Pharo cum equitatu suo in mare demer- gitur :— Quod baptismi bonis, hoc malitie Pharaonis Forma facit similis causaque dissimilis.	In the same window, where Pharaoh with all his cavalry is swal- lowed up by the sea :— What baptism effects for the good, that the similar form but dif- ferent cause of Pharaoh's immersion does for wickedness.
In eadem vitrea ubi Moyses exaltat serpentem aneum :— Sicut serpentes serpens necat aneus omnes, Sic exaltatus hostes necat in cruce Christus.	In the same window, where Moses raises the brazen serpent :— As the brazen serpent kills all other serpents, so Christ erected on the cross destroys all his enemies.
In eadem vitrea ubi Moyses accipit legem in monte :— Legæ data Moysi juvat illum gratia Christi. Gratia vivificat, littera mortificat.	The window where Moses receives the law on the mountain :— The law being given to Moses, the grace of Christ strengthens it. The grace enlivens, the letter kills.

Suger continues to say :

Unde quia magui constant mirifico opere, sumptuque profuso
VITÆ VESTITI et sapphirorum materia, tuijoni et refectioni earum
MINISTERIALEM MAGISTRUM, sicut etiam ornamentis aureis et argen-
teis peritum aurifabrum constituimus : qui et prebendas suas, et

"As these great windows are of wonderful workmanship, and filled
with a profuse outlay of material in glass and sapphires,† we have
appointed to serve us in their care and repair a master-artist, as also
to the gold and silver ornaments a skilful goldsmith : both of whom

* The account of Suger's abbacy is to be found in "L' Histoire de l' Abbaye de St. Denis," by M. Félibien.

† It would seem that the good Suger was with regard to the pretended sapphires completely wheedled by the duplicity of the glass-
painters ; and this will surprise us less when remembering that one of the historians of the Abbey of St. Denis, posterior by some centuries to
this venerable abbot, added his own faith to the trickery, by which Suger had allowed himself to be imposed upon ; this is in fact how

quod eis super hoc visum est, videlicet ab altari nummos, et a comuni fratrum horreo annonam suscipiant, et ab eorum providentia nunquam se absentent.

shall receive their prebends (of food and clothing), and whatever else may be deemed necessary for them, as money from the altar, and provender from the common store of the brethren; and they shall never absent themselves from the care of these things."

These remarkable documents, although of such a remote period, are so clear and explanatory, that in themselves they sufficiently shew the position of the art at this time, and are most fortunately in immediate connexion with the earliest remains.

It may be as well to record here, that the ABBEY OF ST. VICTOR, AT PARIS, before the Revolution, possessed some remarkable windows, which must have been deeply interesting from their variety, consisting as they did of many of the earliest productions, and constituting a sort of chronological museum of this art, in a series of windows which had been executed during the twelfth, thirteenth, and fourteenth centuries. Such a loss as this is truly deplorable: the result of a reckless fanaticism which can never be remedied. The only example which we know of the twelfth century in this country, is a geometrical pattern window, which has several particles of colour slightly painted and interspersed; it is in its original semi-Norman arch, with which, from the construction of its pattern and the primitiveness of its material, it is evidently coeval. It is in the north side of the chancel of Brabourne church, in Kent, but in a sadly dilapidated state; nevertheless, it is still a valuable relic, as it establishes the fact which *Malmesbury* avers respecting the pre-existing glass of Canterbury cathedral, and also the opinion of Sir W. Dugdale, who afterwards asserts that "he finds the art of painting on glasse came into England in King John's time:"* this glass is however anterior to his reign by at least a quarter of a century.

Some remains of very early glass also exist in York cathedral, of which the following is a recent account. "The earliest painted glass in this city, and indeed one of the earliest specimens that I am acquainted with in England, is a portion of a *Jesse* in the second window from the west, on the north side of the clerestory of the nave of the cathedral. It forms the upper subject in the westernmost lower light of this window. The date of the glass is about 1200; it is therefore much older than the greater part of the early-English glass at Canterbury cathedral, to which I do not think a date can be assigned much earlier than the middle of the thirteenth century. A coloured engraving of this very curious example is given in Browne's 'History of York Cathedral,' plate 123.†

From the windows of St. Denis and the one at Brabourne being the only remains we certainly know of this epoch, our conclusions of the practice of design during the twelfth century must be thus:

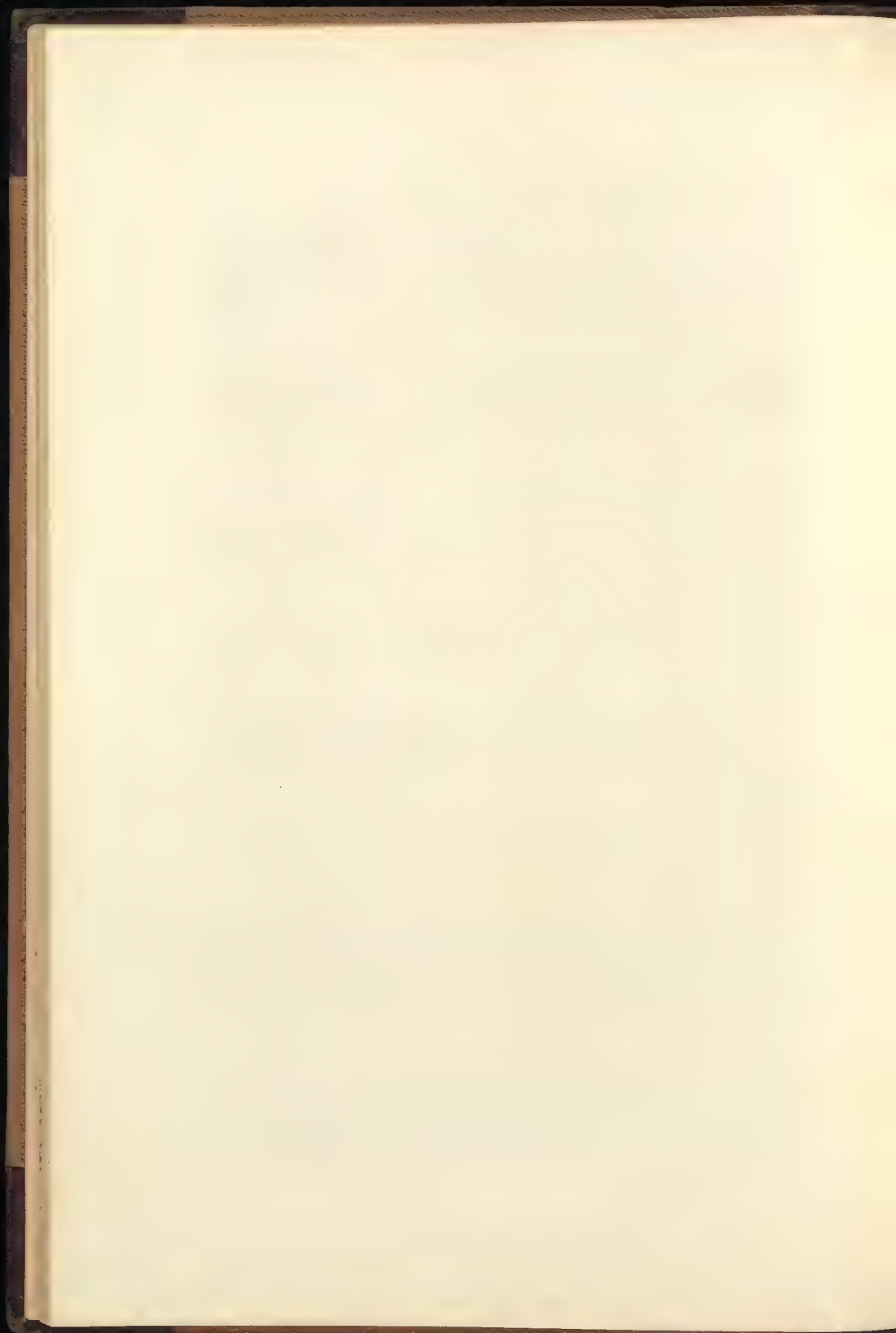
As at St. Denis:

1. *Jesse*, or foliated designs containing figures.
2. Rich mosaics, borders, and medallions, with subjects.
3. Geometrical, as at Brabourne.

De Doublet expresses himself with regard to it: "Suger had obtained with much care window-makers and composers of glass from materials the most exquisite, namely, sapphires in abundance, which they pulverized and melted with their glass, to give it the required colour, which charmed truly into admiration." This pretended fusion of sapphires is in fact nothing more than *coated* or *flushed* blue.—*Essai sur la Peinture sur Verre*, by M. E. Langlois, pp. 141-2. Some have doubted the supposed reality of the sapphires, but the evident care and precaution about them makes the matter pretty conclusive.—*AUTHOR*.

* "Sir William Dugdale told me he finds the art of painting on glasse first came into England in King John's time."—*AUBREY*. Vide "Anecdotes and Traditions," edited by the Camden Society.

† *On the Painted Glass in the Cathedral and Churches of York*; Proceedings of the Archaeological Institute at York, 1846, p. 18, by C. Winston.









Altar Window Bromley St. Leonard's





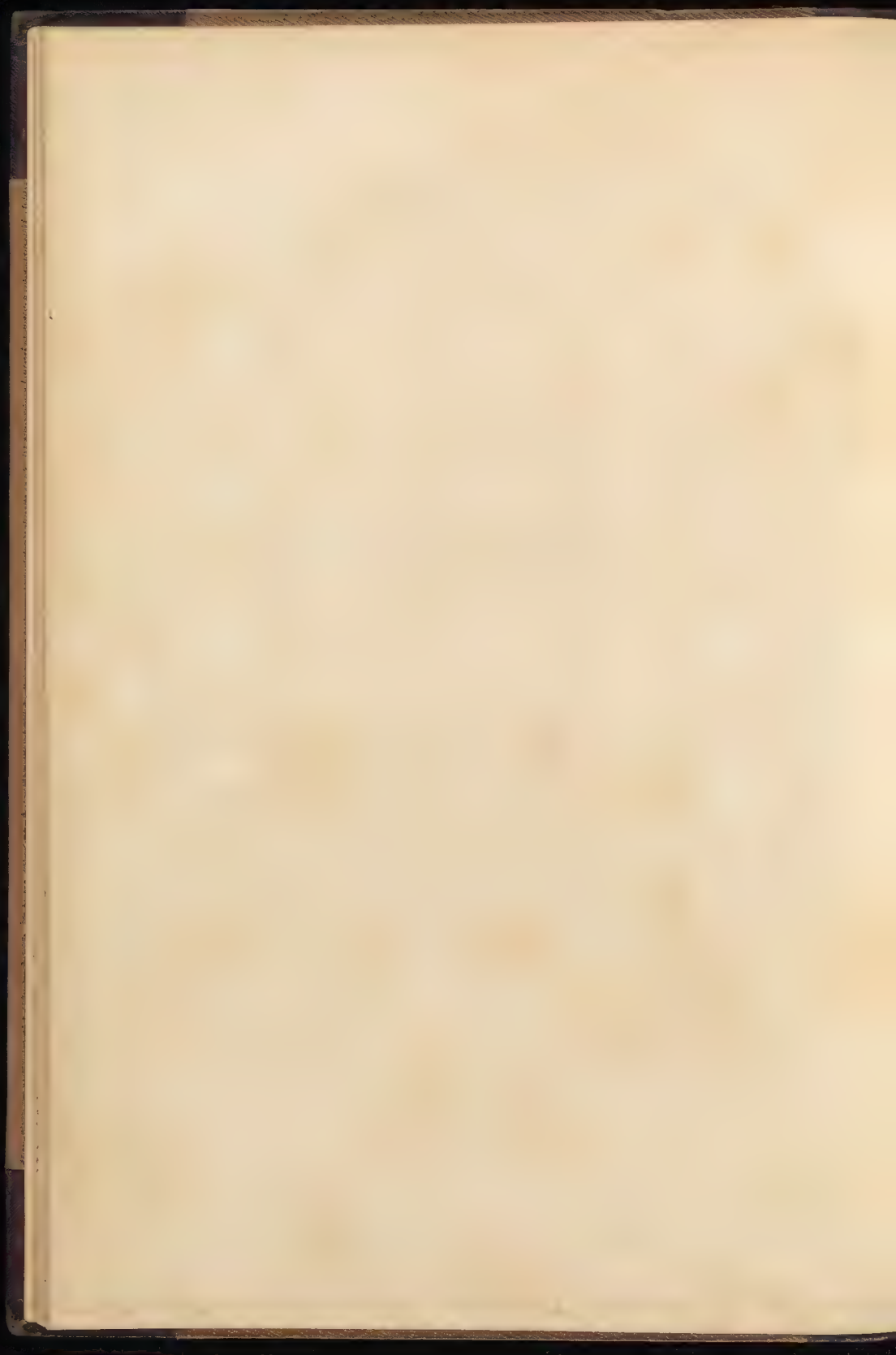




East Window of the Choir of Norwich Cathedral.
 Memorial to the late Canon Thurlow









Altar window . Saint Peters Church . Steyne



STAINED GLASS

DURING

THE THIRTEENTH CENTURY.



THE THIRTEENTH CENTURY.

WE will now proceed to an inquiry into the mode of practice during the thirteenth century, the main principles of which will be found to differ in a very slight degree from the last. Amongst the few examples which we shall cite by way of illustration, is one peculiarly remarkable specimen which still remains entire, and in a tolerable state of preservation, in the little village church of

MOLINEUX IN NORMANDY,

adjacent to the ruins of the ancient residence of the Dukes of Normandy, vulgarly called "The Castle of Robert the Devil." This window, which is in the chancel over the altar, is of the early part of the thirteenth century; the border is composed of the insignia of France and Castile, being very remarkable from its very early example of heraldic appendages. The medallions inclose four personages of high distinction, namely, Queen Blanche, King Louis, his son, and his wife Margaret of Provence. The back-ground is unlike Suger's windows, and differs in one respect from most of the windows of the twelfth and thirteenth centuries, being heraldically *paly*, otherwise ruby and blue, divided into several perpendicular stripes, running throughout from the bottom to the top of the window, after the fashion of the display of the livery colours in early banners. This window exhibits and embodies so much heraldry and heraldic feeling, even at this early period, that it is alone sufficient to dispel all doubts respecting the close connection between heraldry and stained glass at this time. In the Museum of French Monuments, amongst other curious relics and rarities which this place possessed, was a very remarkable compartment of stained glass from St. Leu, the date of which is not known, but which from its chaste and curious conception we will record. It exhibited "the Annunciation to the Virgin. From the beak of the dove, representing the Holy Ghost, started a luminous ray to the ear of the Virgin; and in the midst of this ray was portrayed a very little child, holding a small cross, being but a reproduction of the following verse, from a canticle much in vogue by our forefathers, and attributed to the famous St. Thomas à Becket, archbishop of Canterbury; it was entitled "The five joyful mysteries of the Virgin."

"Gaude Virgo, Mater Christi,
"Quæ per aurem concepisti,
"Gabriele nuncio." *

As we are mentioning St. Thomas à Becket, we will at once proceed to the notice of the stained glass of the date we are speaking of (the thirteenth century) in

CANTERBURY CATHEDRAL,

with which he was so intimately connected. The eastern part of this most glorious edifice is of the latest Norman construction. William of Malmesbury says, "that it was then considered the finest in England from its stained glass, its marble pavements, and the curious paintings on its roof;" but, although this cathedral at the present day possesses some very ancient stained glass, and that not inferior in merit to the most ancient and excellent of the preceding, the designs and composition being regulated upon the same principles, yet it could not be these precise windows which Malmesbury alluded to, the beginning of the thirteenth century being the earliest date to which we can attribute them. These windows are remarkable, not only from their being semi-circular, but from the glass being executed at an after period, which leaves no doubt that, in carrying out their decoration at that time, the artists were accustomed, as a matter of good taste, to take into consideration the style of architecture they were dealing with.

* Langlois, "Essai sur la Peinture sur Verre," p. 157.

These windows, like those of St. Denis, consist of borders constructed upon similar principles, the historical parts being in medallions of the like kind, and the legends disposed of in the same way, namely, in the border surrounding the subjects which form the medallions, or in straight lines on the back-grounds of them.

The principal difference of character consists in the main back-grounds of the windows, which, instead of being reticulated as those of St. Denis, are formed of deep and massive ruby, on which are displayed very free scrolls of semi-foliated ornaments of various semi-colours, which are so managed as to be taken up at each turn or division of this ornament, than which nothing of the kind can be more magnificent. * Now, although these subjects leave no doubt upon the matter, this very ornament goes far to proclaim the date of execution, the very same kind, combined in different ways, being so plentifully and continuously used in connexion with the style of architecture which immediately succeeded, which strengthens the opinion that they adapted themselves to the style of architecture which they had to treat with. It is stated that "After the like calamities by fire, this church again suffered by it A. D. 1174, destroying the *whole* choir from the Angel steeple to the east end, the chapel of the Virgin Mary, and many offices of the monastery; the Angel steeple being uninjured. Gervase, who witnessed it, gave a particular account respecting it: William of Sens began to restore and erect the new parts in A. D. 1175, but, falling from a scaffold fifty feet high, he was, although not killed on the spot, obliged to discontinue it, and it was carried on by William Anglus, who completed the east end of the choir, Trinity Chapel, and the round tower called Becket's Crown. In A. D. 1220 the Chapel and Altar, which *had* been consecrated to the Holy Trinity, were dedicated to St. Thomas the Martyr, whose relics were removed thither." † Before the Reformation this cathedral was adorned with much painted glass, the chapel of the Holy Trinity, in which was the shrine of Saint Thomas à Becket, being particularly distinguished in this manner, (so that "his history might have been completed from it." ‡) Somner § has given an account of the pictures and inscriptions of twelve windows of Scripture, as follows:—

"FENESTRE IN SUPERIORI PARTE ECCLESIE CHRISTI CANT. INCIPIENTES A PARTE SEPTENTRIONALI."

Fenestra Prima.

1. Moses cum rubo. In medio, Angelus cum Maria.

Rubus non consumitur, tus nec comburitur
In carne Virginitas.

2. Gideon cum vellere et conca.

Vellus celesti rore maduit, dum puella venter intumuit.

3. Misericordia et Veritas. In medio, Maria et Elizabeth.

Plaude puer puero, Virgo vetule, quia vero
Obviat hic pietas: veteri dat lex nova metas.

4. Justitia et Pax.

Applaudit Regi previsor, gratia legi.
Oscula Justitie dat Pax; cognata Maria.

5. Nebugodonosor et lapis cum statua. Puer in præsepi.

Ut Regi visus lapis est de monte recisus,
Sic gravis absque viro Virgo parit ordine miro.

6. In medio, Maria.

7. Moses cum Virga. In medio, Angelus et Pastores.

Ut contra morem dedit arida virgula florem,
Sic Virgo puerum verso parit ordine rerum.

8. David. "Gaudebunt campi et omnia quæ in eis sunt."

9. Abacuc. "Operuit celos gloria ejus," &c.

* For an exemplification, see Plate of lower part of East Window of Ely Cathedral.

† Abridged from Britton's "Canterbury Cathedral." The reader will find the account given at length in Professor Willis's "Architectural History of Canterbury Cathedral."

‡ Gostling's "Walk," &c., p. 311, 312.

§ "Antiquities of Canterbury," 2nd. edition, by Nicholas Battely, M.A., London, 1703.

Fenestra Secunda.

1. In medio, tres Reges equitantes. Balaam. "Orietur stella ex Jacob, et exurget homo de Israel."
- Isaia et Jeremia. "Ambulabunt gentes in lumine tuo," &c.
2. In medio, Herodes et Magi. Christus et Gentes.
Qui sequuntur me non ambulabunt in tenebris.
Stella Magos duxit, et eos ab Herode reduxit,
Sic Sathanam gentes fugiant, te Christe sequentes.
3. Pharaoh et Moses cum populo exiens ab Egypto.
Exit ab erumpna populus ducente columpna.
Stella Magos duxit. Lux Christus utrisque reluxit.
4. In medio, Maria cum puero. Magi et Pastores. Joseph et fratres sui cum Egyptiis.
Ad te longinquos Joseph trahis atque propinquos,
Sic Deus in cunis Judeos gentibus unis.
5. Rex Solomon, et Regina Saba.
Hic donat donis Regina domum Solomonis.
Sic Reges Domino dant munera tres tria trino.
6. Admoniti sunt Magi ne Herodem adeant. Propheta et Rex Jeroboam immolans.
Ut via mutetur redeundo Propheta monetur,
Sic tres egerunt qui Christo dona tulerunt.
7. Subversio Sodomæ et Loth fugiens.
Ut Loth salvetur ne respiciat prohibetur.
Sic vitant revchi per Herodis regna Sabei.
8. Oblatio pueri in templo et Simeon. Melchisedech offerens panem et vinum pro Abraham.
Sacrum quod cernis sacris fuit umbra modernis ;
Umbra fugit. Quare ? quia Christus astitit aras.
9. Oblatio Samuel.
Natura genium triplex oblatio trinum
Significat Dominum Samuel puer, amphora, vinum.
10. Fuga Domini in Egyptum. Fuga David et Doesch.
Hunc Saul infestat : Saul Herodis typus extat.
Iste typus Christi, cujus fuga consonat isti
11. Elias, Jesabel, et Achab.
Ut truci insidias Jesabel declinat Elias.
Sic Deus Herodem terrore remotus eodem.
12. Occisio Innocentum. Occisio sacerdotum Domini sub Saul.
Non cecidit David pro quo Saul hos jugulavit,
Sic non est cæsus cum cæsis transfuga Jesus.
13. Occisio tribus Benjamin in Gabaon.
Ecce Rachel nati fratrum gladius jugulati,
His sunt signati pueri sub Herode necati.

Fenestra Tertia.

1. Jesus sedet in medio Doctorum. Moses et Jethro cum populo.
Sic Moses audit, Jethro vir sanctus obaudit.
Gentiles verbis humiles sunt forma superbis.
2. Daniel in medio Seniorum.
Mirantur pueri seniores voce doceri,
Sic responsa Dei sensum stupent Pharisæi.
3. Baptizatur Dominus. Noah in Archa.
Fluxu cuncta vago submergens prima vorago
Omnia purgavit : Baptisma significavit.
4. Submersio Pharaonis et transitus populi.
Unda maris rubri, spatium divisa salubri,
Que mentem mundam facit a vitio notat undam.
5. Temptatio gulæ et vanæ gloriæ. Eva capiens fructum.
Qui temptat Jesum movet Evam mortis ad esum ;
Eva gulæ cedit, sed non ita Jesus obedit.

6. Eva comedit. Tentatio cupiditatis.

Victor es hic Sathana: movet Evam gloria vana,
Sed quo viciati te vicit gratia Christi.

7. Adam et Eva comedunt. David et Goliah.

Quo Sathan hoc subiecit Sathanam sapientia vicit;
Ut Goliah David, Sathanam Christus superavit.

Fenestra Quarta.

1. Vocatio Nathanael jacentis sub Ficu. Adam et Eva cum foliis. Populus sub lege.

Vidit in hīs Christus sub ficu Nathanaelem.
Lex tegit hanc plebem, quasi ficus Nathanaelem.

2. Christus mutavit aquam in vinum. Sex hydræ. Sex ætates mundi. Sex ætates hominum.

Hydria metretas capiens est quælibet ætas.
Primum signorum Deus hic proferendo suorum.
Lympha dat historiam, vinum notat allegoriam.
In vinum morum convertit aquam vitiorum.

3. Piscatores Apostolorum. S. Petrus cum eccles. de Jud. Paulus cum ecclesia de Gentibus.

Verbum, rete, ratia, Petri domus hæc pietatis.
Piscas Judei; qui rete ferunt Pharisei.
Illa secunda ratia, domus hæc est plena beatis,
Retia scismaticus et quisvis scindit iniquus.

4. In medio, Jesus legit in Synagoga. Esdras legit legem populo. Sanctus Gregor. ordinans lectores.

Quod promulgavit Moses legem reparavit;
Esdras amissam, Christus renovavit omissam;
Quod Christus legit, quasi pro lectoribus egit,
Exemplo cujus sacer est gradus ordinis hujus.

5. Sermo Domini in Monte. Doctores Ecclesie. Moses suscipit legem.

Hic montem scandunt Scripture dum sacra pandunt,
Christus sublimis docet hos sed vulgus in imis,
Ex hinc inde datur in monte quod inde notatur,
Christum novisse debemus utramque dedisse.

6. Christus descendens de monte, mundat leprosum. Paulus baptizat populum. Heliseus Naaman in Jordano.

Carne Deus tectus, quasi vallis ad ima provectus,
Mundat leprosum genus humanum vitiosum;
Quem lavat ecce Deus, quem mundat et hic Heliseus,
Est genus humanum Christi baptisate sanum.

Fenestra Quinta.

1. Jesus ejicit Demonium. Angelus ligavit Demonium.

Imperat immundis Deus, hic equis furibundis.
Hīs virtus Christi dominatur ut Angelus isti.

2. Maria unxit pedes Christi. Drusiana vestit et pascit egenos.

Curam languenti, victum qui prebet egenti,
Seque reum plangit, Christi vestigia tangit.
Illa quod unguendo facit, hæc sua distribuendo,
Dum quod de pleno superest largitur egeno.

3. Martha et Maria cum Petro in navi. Joannes legit.

Equoris unda ferit hunc: ille silentia querit,
Sic requies orat dum mundi cura laborat.

4. Leah et Rachel cum Jacob.

Lyah gerit curam carnis, Rachelque figuram;
Mentis cura gravis est hæc, est altera suavis.

5. Jesus et Apostoli colligunt spicas. Mola, fumus, et Apostoli facientes panes. Petrus et Paulus cum populis.

Quod terit æternæ Mola lex vetus atque moderna,
Passio crux Christe tua, sermo tuus iste,
Arguit iete reos, humiles colit hic Phariseos,
Sic spicæ tritæ panis sunt, verbaque vite.

6. Jesus cum Samaritana. Synagoga et Moses cum quinque libris. Ecclesia de gentibus ad Johannem.

Potum quesisti fidei cum Christo sitisti,
E qua viri cui sex Synagoga librique sui sex.
————— delicta notat hydra fonte relicta,
Ad te de gente Deus Ecclesia veniente.

7. Samaritana adduxit populum ad Jesum. Rebecca dat potum servo Abraham. Jacob obviat Rachaeli.

Fons, servus, minans pecus, hydra, virgo propinans,
Lex Christo gentes mulierque fide redolentes.
Jacob lassatus, Rachel obvia, grex adaquatus,
Sunt Deus et turbæ, mulier quas duxit ab urbe.

Fenestra Sexta.

1. Jesus loquens cum Apostolis. Gentes audiunt, Pharisei contemnunt.

Sollicitæ gentes stant verba Dei sistentes,
Hæc sunt verba Dei quæ contemnunt Pharisei.

2. Seminator et volucres. Pharisei recedentes a Jesu. Pharisei tentantes Jesum.

Semen rore carens expers rationis et arens,
Hi sunt qui credunt, temptantes sicque recedunt.
Semen sermo Dei, via lex secus hanc Pharisei,
Et tu Christe sator, verbum Patris insidiator.

3. Semen cecidit inter spinas. Divites hujus mundi cum pecunia.

Isti spinosi locupletes deliciosi,
Nil fructus referunt quoniam terrestria querunt.

4. Semen cecidit in terram bonam. Job, Daniel, Noah.

Verba Patris servit Deus, his fructus sibi crevit,
In tellure bona, triplex sua cuique corona.

5. Jesus et mulier commiscens sata tria. Tres filii Noë cum Ecclesia. Virgines continentes. Conjugati.

Parte Noë nati, mihi quisque sua dominati,
Una fides satis ex his tribus est Deitatis
Personæ triuæ tria sunt sata mista farine,
Fermenta sata tria tres fructus operata

6. Piscatores; hinc pisces boni, inde mali. Isti in vitam æternam.

Hii qui jactantur in levam, qui reprobantur,
Pars est a Domino maledicta cremanda camino.
Vase reservantur pisces quibus assimilantur,
Hii quos addixit vitæ Deus et benedixit

7. Messores; seges reponitur in horreum. Zizania in ignem. Justi in vitam æternam. Reprobi in ignem æternam.

Cum odore sata messoris in horrea lata,
Sunt hic vexati sed Christo glorificati.
Hic cremat ex messe quod inutile judicat esse,
Sic pravos digne punit iudex Deus igne.

8. De quinque panibus et duobus piscibus satiavit multa millia hominum D^{ns} Sacerdos Rex.

Hii panes legem, pisces dantem sacra Regem,
Signant quassatos a plebe nec adnihilatos.

Synagoga cum Mose et libris. Ecclesia cum Johanne.

Quæ populos saturant panes piscesque figurant,
Quod Testamenta duo nobis dant alimenta.

Rex fecit nuptias filio et misit servos.

Rex Pater ad natum regem sponsæ sociatum,
Præcipit adclri populum renuuntque venire.

Excusant se quidam per villam.

Quos vexat cura caro. Quinque boum juga tuta,
Nuncius excusans: hic hortans ille recusans.

Petrus docens, sed sequuntur Moysen et Synagagam.

Sunt ascire volens Deus hunc, hic credere nolens;
Petre docens istumque studens Judæa fuisti.

Johannes predicat intente audientibus.

Vox invitantis causa tres dissimulantis,
Sponsam Sponsus amat: vox horum previa clamat.

Ysaïas predicat audientibus tribus.

Ecclesiam Christi junctam tibi predicat iste,
His invitata gens est ad edenda parata.

Quidam sequuntur. Regem quidam fugiunt.

Hic Regis furtum confirmat apostolus actum,
Credit et accedit, cito gens Judæa recedit.

Contemplatur Rex comedentes. Resurgunt mortui.

Ad mensam tandem cito plebs sedet omnis eandem;
Sic omnes eadem vox hora cogit eandem.

Dominus dicit electis, Venite Benedicti.

Rex plebem pavit spretis quos ante vocavit,
Christus se dignos reficit, rejicitque malignos.

Invenitur et ejicitur non vestitus veste nuptiali.

Dives et extrusus servus tenebrisque reclusus,
Quem condemnavit rex ejecit cruciavit.

Ananias et Saphira moriuntur a Petro. Dominus ejecit vendentes a templo.

Fenestra Septima.

1. Curavit Jesus filiam viduæ. Ecclesia de gentibus cum Jesu. Petrus orat et animalia dimit-
tuntur in linthea.

Natum cum curat matris prece; matre figurat
Christo credentes primos nataque sequentes.
Fide viventes signant animalia gentes;
Quos mundat sacri submersio trina lavacri.

2. Curavit Jesus hominem ad piscinam. Moses cum quinque libris. Baptizat Dominus.

Lex tibi piscina concordat, sunt quia quina
Ovis piscine, seu partes lex tibi quinae.
Sanaat ut egrotum piscine motio lotum,
Sic cruce signatus mundat baptismi renatos.

3. Transfiguratio Domini. Angeli vestiunt mortuos resurgentes. Angeli adducunt justos ad
Deum.

Spes transformati capitis, spes vivificati,
Claret in indutis membris a morte salutis.
Cum transformares te Christe, quid insinuares
Veste decorati declarant clarificati.

4. Petrus piscatur et invenit staterem. Dominus ascendit in Hier. Dominus crucifigitur.

Hunc ascendentem mox mortis adesse videntem
Tempora; te Christe piscis preannunciat iste,
Ludibrium turbæ Deus est ejectus ab urbe.

5. Statuit Jesus parvulum in medio Discipulorum. Monachi lavant pedes pauperum. Reges
inclinantur doctrinæ Petri et Pauli.

Hoc informantur exemplo qui monachaantur,
Ne dedignantur peregrinis si famulentur.
Sic incurvati pueris sunt assimilati,
Reges cum gente, Paulo Petroque docente.

6. Pastor reportat ovem. Christus pendet in cruce. Christus spoliatur infernum. (*Sine Versu.*)

Fenestra Octava.

1. Dominus remittit debita servo poscenti.

Ut prece submissa sunt huic commissa remissa,
Parcet poscenti seu parci Deus egenti.

Petrus et Paulus absolvunt pœnitentem et Dominus sibi credentes. Servus percutit conservum. Paulus lapidatur. Stephanus lapidatur.

Cur plus ignoscit Dominus minus ille poposcit,
Conservum servus, populus te Paule protervus.
Regi conservo repetenti debita servo,
Assimulare Deus Martyr nequam Phariseus.

Tradidit eum tortoribus. Mittuntur impii in ignem. Judæi perimuntur.

Caditur affligens, captivatur crucifigens,
Hunc punit Dominus flagris, hos igne caminus.

Fenestra Nona.

Homo quidam descendebat de Hier. in Jerico, et incidit in latrones.

Perforat hasta latus, occiditur ad mala natus.

Creatur Adam. Formatur Eva. Comedunt fructum. Ejiciuntur de Paradiso.

Ex Adæ costa prodiit formata virago,
Ex Christi latere processit sancta propago
Fructum decerpens mulier, susdens mala serpens,
Immemor auctoris vir perdit culmen honoris.
Virgultum, fructus, mulier, vir, vipera, hucus,
Plantatur, rapitur, dat, gustat, fallit, initur.
Pena reos tangit, vir sudat, fœmina plangit,
Pectore portatur serpens, tellure cibatur.

Sacerdos et Levita vident vulneratum et pertranseunt.

Vulneribus plenum neuter miseratur egenum.

Moses et Aaron cum Pharaone. Scribitur tau. Educitur populus. Adorat vitulum. Datur lex. Elevatur serpens.

Pro populo Moyses coram Pharaone laborat :
Exangitque preces, signorum luce coronat.
Cui color est rubens siccam mare transit Hebræus,
Angelico ductu patet in medio via fluctu.
In ligno serpens positum notat in cruce Christum,
Qui videt hunc, vivit, vivet qui credit in istum :
Cernens quod speciem Deitatis dum terit aurum,
Frangit scripta tenens Moyses in pulvere taurum.

Samaritanus ducit vulneratum in stabulum cum jumento. Ancilla accusat Petrum. Dominus crucifigitur. Sepelitur. Resurgit. Loquitur Angelus ad Marias.

Qui caput est nostrum, capitur : qui regibus ostrum
Prebet, nudatur : qui solvit vincla, ligatur.
In signo pendens, in ligno brachia tendens,
In signo lignum superasti Christe malignum.
Christum lege rei livor condemnat Hebræi,
Carne flagellatum rapit attrahit ante Pilatum
Solem justitiæ tres, orto sole, Mariæ,
Querunt lugentes ex ejus morte trementes.

Fenestra Decima.

Suscitat Jesus puellam in Domo. Abigail occurrit David et mutat propositum. Constantinus jacens et matres cum pueris.

Que jacet in cella surgens de morte puella
Signat peccatum meditantis corde creatum.
Rex David arma gerit, dum Nabal perdere querit.
Obviat Abigail mulier David, arna refrenat,
Et nebulam vultus hilari sermone serenat.
Rex soboles Helenæ, Romanæ rector habens,
Vult mundare cutem querendo cruce salutem,
Nec scelus exerceat, flet, humet, dictata coeret.

Dominus suscitavit puerum extra portam. Rex Solomon adoravit idola, et deflet peccatum. Pœnitentia Theophili.

Qui jacet in morte puer extra limina porte,
De foris abstractum peccati denotat actum.
Errat famineo Solomon deceptus amore.
Errorem redimit mens sancto tacta dolore.
Dum lacrimando gemit Theophilus acta redemit :
Invenies veniam dulcem rogando Marian.

Dominus suscitât Lazarum. Angelus alloquitur Jonam sub hedera ante Ninevem. Pœnitentia Mariæ Egipticæ.

Mens mala mors intus; malus actus mors foris: usus
Tumba, puella, puer, Lazarus ista notant.
Pingitur hic Ninere jam pene peracta perire.
Veste fidus Zosimas nudam tegit Mariam.

Mittit Dominus duos discipulos propter asinam et pullum. Sp. Sanctus in specie columbæ inter Deum et hominem.

Imperat adduci pullum cum matre Magister,
Paruit huic opere succinetus uterque minister.
Signacio simplex quod fit dilectio duplex,
Ala Deum dextra, fratrem docet ala sinistra.

Jesus stans inter Petrum et Paulum.

Genti quæ servit petris Petrum petra mittit,
Escas divinas Judeis Paule propinas.

Adducunt discipuli asinum et pullum. Petrus adducit ecclesiam de Judeis; Paulus adducit ecclesiam de Gentibus.

Quæ duo solvuntur duo sunt animalia bruta,
Ducitur ad Christum pullus materque soluta.
De populo fusco Petri sermone corusco
Extrahit ecclesiam veram reserando Sophiam.
Sic radio fidei ecei radiantur Hebræi;
Per Pauli verba fructum sterilis dedit herba.
Dum plebs Gentilis per eum fit mente fidelis,
Gentilis populus venit ad Christum quasi pullus.

Occurrunt pueri Domino sedenti super asinam.

Vestibus ornari patitur Salvator asellam,
Qui super astra sedet nec habet frenum neque sellam.

Isaias dicit, Ecce Rex tuus sedens super asinam.

Qui sedet in cælo ferri dignatur asello.

David ex ore infantum, &c.

Sancti Sanctorum laus ore sonat puerorum.

Fenestra Undecima.

In medio, Coena Domini. David gestans se in manibus suis. Manna fuit populo de Cælo.

Quid manibus David se gestans significavit?
Te manibus gestans das Christe tuis manifestans.
Manna fuit saturans populum de plebe, figurans
De mensa Jesum dare se cœnantibus esum.

Lavat Jesus pedes Apostolorum. Abraham Angelorum. Laban camelorum.

Obsequio lavacri notat hospes in hospite sacri,
Quos mundas sacro mundasti Christe lavacro.
Cum Laban hos curat, typice te Christe figurat,
Cura camelorum mandatum Discipulorum.

Proditio Jesu. Venditio Joseph. Joab osculatur. Abner et occidit.

Fraus Judei Christum, fraus fratrum vendidit istum.
Hii Judei, Christi Joseph tu forma fuisti.
Fodera dum fingit Joab in funera stringit
Ferrum, Judaicum presignans fodus iniquum.

Vapulatio Jesu. Job percussus ulcere. Helizeus et pueri iridentes.

Christi testatur plagas, Job dum cruciatur,
Ut sum Judæa, jocus pueris Helisee.

Fenestra Duodecima.

Christus portat crucem. Isaac ligna. Mulier colligit duo ligna.

Ligna puer gestat, crucis typum manifestat,
Fert crucis in signum duplex muliercula lignum.

Christus suspenditur de ligno. Serpens æneus elevatur in columna. Vacca rufa comburitur.

Mors est exanguis dum cernitur æneus anguis,
Sic Deus in ligno nos salvat ab hoste maligno.
Ut Moyses jussit, vitulum rufam rogas ussit;
Sic tua Christe caro crucis igne crematur amaro.

Dominus deponitur de ligno. Abel occiditur. Heliseus expandit se super puerum.

Nos a morte Deus revocavit, et hunc Heliseus.
Signat Abel Christi pia funera funere tristi.

Moses scribit Thau in frontibus in porta de sanguine agni. Dominus in sepulcro. Samson dormit cum amica sua. Jonas in ventre ceti.

Frontibus infixum Thau præcavit crucifixum.
Ut Samson typice causa dormivit amice,
Ecclesie causa Christi caro marmore clausa.
Dum jacet absorptus Jonas, Sol triplicat ortus,
Sic Deus arectatur tumulo, triduoque moratur.

Dominus ligans Diabolum, spoliavit infernum. David eripuit oves; et Samson tulit portas.

Salvat ovem David; sic Christum significavit.
Est Samson fortis qui rupit vincula mortis.
Iustar Samsonis, frangit Deus ossa Leonis.
Dum Sathanam stravit, Christus Regulum jugulavit.

Surgit Dominus de sepulcro. Jonas ejicitur de pisce. David emissus per fenestram.

Redditer ut salvus quem ceti clauserat alvus,
Sic redit illeus a mortis carcere Jesus.
Hinc abijt illeus David: sic invida Jesus
Agmina conturbat, ut victa morte resurgat.

Angelus alloquitur Mariam ad sepulcrum. Joseph extrahitur à carcere. Et Leo suscitatur filium.

Ad vitam Christum Deus, ut leo suscitatur istum.
Te signat, Christe, Joseph; te, mors, locus iste.

Sanctus Gregorius dat aquam manibus pauperum et apparuit ei Dominus.

Hospes abest: ubi sit stupet hic, cur quove resistet.
Membra prius quasi me suscepisti, sed heri me.

Gregorius dictat. Petrus scribit. Solitarius cum cato.

Pluris habes catum, quam Presul Pontificatum,
Que liber includit signata columba recludit.

Hostia mutatur in formam digiti.

Id panis velat digiti quod forma revelat.
Velans forma redit, cum plebs abscondita credit.

Gregorius trahitur et papa efficitur.

Quem nomen, vultus, lux, vita, scientia, cultus
Approbat, extractus latebris fit papa coactus.

These windows, like Suger's, bear the relation to each other of type and antitype, and they were placed three in a row, that is, a square compartment, or subject, between two circular ones, the same order being preserved perpendicularly. Although it would appear that in Somner's time they were many of them tolerably perfect, yet they must have suffered much from dilapidation even then, since which they have been completely metamorphosed, and the remains collected together into two. The one mentioned by Gostling,* as *the window next the organ loft*, is composed of portions of the second and third windows as described by Somner; the other, which is next to this, is composed of parts of the third, fourth, and sixth windows of his description. There is still much more of this glass scattered about in the different windows in this part of the cathedral, well worth attention. There is also much other glass of the same date in the clerestory. The principal part of this glass remained till the time of the Commonwealth.†

* "Walk round Canterbury."

† Richard Culmer, generally styled "Blue Dick," who was appointed one of the six preachers in the cathedral, at the beginning of the Civil Wars, in describing his own performances, says, "A minister was on the top of the city ladder, near sixty steps high, with a whole

From the foregoing facts, therefore, we may justly conclude that this glass is of the early part of the thirteenth century, and that it constituted part of the decoration on the completion of this cathedral just anterior to its consecration and dedication in honour of St. Thomas the Martyr, in A.D. 1220. The figures in these windows have engaged much attention from their great resemblance to those in the Bayeux Tapestry. There is however nothing extraordinary in this, it being the general and conventional mode of portraiture in all matters of ecclesiastical decoration, where figures occur in these early times, as evidenced by this very tapestry.* This glass has long been reputed the oldest in England, but it can by no means claim to be the first executed in this country, from its excellence, and considering the important situation it occupies. But we have shewn that "*the Art of Painting on Glasse*" was introduced into this country at least half a century anterior to the time we are now speaking of; and we are further strengthened in the supposition that it must have flourished here at this time, from a singularly beautiful example still existing in the church of Westwell, in the same county, which, as its architecture is early-English, will be noticed in due order under the head of that style. It is certain that the art flourished from this time continuously in England as well as in other countries; and, though the examples are abundant to select or to comment on, and curious from their kind and variety, it will be expedient to cite only a few, and such as may best exemplify the various modes of construction of the designs during the different epochs. Amongst the many examples which exist we will cite some of the windows of

CHARTRES CATHEDRAL,

chiefly because they bear ample evidence of the importance attached to the art at this early period, as a means of recording past and contemporary events, and also because they exhibit in a remarkable manner the close connexion which heraldry had with the principles of their composition. They prove, indeed, that this science had at that age attained to great perfection as a system; and their extraordinary character renders them worthy of especial notice, though of scarcely less interest are the remarkable ones contributed by members of the different trades and callings. These windows are also of the thirteenth century, and, as they contain many valuable hints worthy of adoption, we give them as fully as M. Gilbert has described them. "The large windows of the nave," says he, "the altar, the sides, and the chapels, are ornamented with figures representing many saints and personages, a large number of subjects from the Old and New Testaments, and paintings of the arts and trades that have contributed by their subscriptions, or by their manual labours, to the advancement and adornment of this beautiful edifice. In the circular parts, in rose shapes, which surmount the heads of the windows of the eastern end of this church, are represented kings, dukes, counts, and barons, armed from head to foot, each having a shield charged with their arms, and mounted on horses richly caparisoned. All these persons are for the most part benefactors of this church. They are arranged as follows:

Northern Window.

Sixteenth Shape.—The inscription on the glass is as follows: P. V. COUNT DE CLAREMONT IN BEAUVOISIS. It represents Philip Count de Claremont de Mortain de Boulogne, son of Philip Auguste and Agnes de Meraine; this prince was born in 1200, and died in 1233. His arms are, France (semée de fleurs-de-lis) a label of five points gules.

pole in his hand, rattling down proud Becket's glassie bones, when others present would not venture so high." (Britton's "Canterbury Cathedral," p. 72; Gosling, from Culmer's Account, entitled "Cathedral News from Canterbury.") This window, however, was of a much later date, having still remaining in it arms and the portraits of the family of King Edward the Fourth, so that the vengeance of Blue Dick and his impious compeers was perhaps misdirected, though it is not improbable that it represented in some compartments miracles said to have been wrought by the intercession of the Saint.

* Sir P. G. de Malpas Egerton, Bart. has in his possession a most rare curiously engraved and enamelled reliquary, on which is represented the martyrdom of St. Thomas à Becket. The figures are literally fac-similes of the Canterbury glass. This curious relic was dug up at Tarporeley, in Cheshire, and is nearly coeval with Becket's martyrdom.

† Translated from "Essai Historique et Descriptif sur la Peinture sur Verre," by E. H. Langlois, p. 121 to 128. Edit. Rouen, 1832.

Ninth Rose.—The same, clothed in his armour: emblazonment as before.

The same Window.—The inscription MAHAUT; Mahaut or Matilda, Countess of Boulogne, wife of the preceding, is represented kneeling, and bears the arms of her husband. She died in 1258.

Eighteenth Shape.—The inscription JEHANNE; a lady kneeling, her drapery emblazoned as in the preceding figures. Represents Jeanne de Boulogne, daughter of Philippe and of Mahaut, and the wife of Gaucher de Chastillon. She died in 1251.

Thirteenth Rose.—Jean Duc de Bretagne, son of Pierre Mauclerc, was born 1217, died 1286: he bears a shield gyronny of 12 pieces argent and gules, a label of five points azure.

Twenty-sixth Shape.—Yoland de Bretagne, daughter of Pierre Mauclerc, married in 1238 with Hugues the Eleventh, surnamed le Brun, Sire of Lusignan, who died in 1272. This princess is represented standing, her hands closed, and bears the same arms as the preceding personages.

CHOIR.—*Fourteenth Window.*

Twenty-eighth Shape.—An ecclesiastic kneeling, clothed in an alb, with a red collar, and a maniple, presenting a sort of medal, round which is the following legend: ROBERTUS DE BARON CARNOTENSIS CANCELLARIUS. It is probably the effigy of the donor of this window.

Fifteenth Rose.—A knight holding the banner of the arms of Castile, and followed by a greyhound; this is Ferdinand the Third, King of Castile, who died 1252.

Thirtieth Shape.—The inscription is REX CASTILLE. The same personage crowned, speaking with St. James.

Sixteenth Rose.—Thibaut the Sixth, surnamed le Jeune, Count de Blois, died in 1218. He is armed as a knight, and bears a banner, Azure, semée of crosses treflées or, a bend argent.

Thirty-first Shape.—Louis Count de Sancerre, sixteenth Count de Blois, kneeling; the same arms as the last-named.

Thirty-second Shape.—The same emblazonment. The figure kneeling, representing Bouchard Lord of Marley junior, of the house of Montmorency.

Seventeenth Rose.—An armed knight, holding the banner of France, represents King Louis.

Thirty-third Shape.—The same king holding a crucifix, and kneeling; a reliquary and the arms of France being beside him. Within the same shape, Louis, eldest son of this monarch, born 1243, and died 1260; he is also shewn kneeling.

Thirty-seventh Shape.—Figures representing the donors: beside one of them the word GAUFRIDUS.

Eighteenth Rose.—Amaury, sixth Count of Montford, Constable of France under Saint Louis, died in 1241. Equipped as a knight, he bears a shield gules, a lion argent, (or a frightened horse,) and a standard dancetté, argent and gules.

Forty-second Shape.—William de la Ferté Hernaud in La Perche. Inscription, WILLEMUS. He is armed, and in a supplicating attitude. Behind him is his esquire leading his horse, and bearing a shield Gules, three bezants, two and one.

Nineteenth Window.

In the crown of the two forms of this window is a knight, in which the standard and shield are the same as those of D' Aumaury de Montfort; it is the brother of the Constable Simon de Montfort, Earl of Leicester.

Forty-fourth Shape.—The donor of the window, with the inscription following his name, PETRUS BAILLARD. He was a Canon of the Cathedral of Chartres; his dignity being shewn by his costume. He died in 1142.

Twentieth Window.—A warrior on horseback: his shield, Or, three torteaux, a label of five

points, which is Taulay; this being Peter of Courtenay, who died in Egypt after the battle of Massoura, fought in 1250.

Forty-sixth Shape.—The same personage armed, and kneeling before a cross; shield the same as in the preceding.

Forty-seventh Shape.—Raoul de Courtenay; he is kneeling, and vested with a tunic: arms as in the preceding. He died in 1271. Charles d' Anjou gave this lord the county of Chiéti, he having followed him in his conquest of the kingdom of Naples.

Twenty-first Rose.—A knight, bearing a shield gules, two lions or leopards.

Twenty-second Window, South.

Fifty-first Shape.—Henry Clément, Lord of Argenton and Mez, Marshal of France, receiving the oriflamme from the hands of St. Denis. This lord died in 1263. Shield, Azure, a cross ancrée, bordure of the same.

Twenty-third Rose.—Alicia de Thouars before the Holy Virgin. She was the wife of Pierre Mauclerc, Duke of Bretagne. Died in 1221.

Fifty-third Shape.—Pierre le Dreux, surnamed Mauclerc, praying with joined hands. He has a coat of arms emblazoned as Dreux, Chequy or and azure, franc quarter ermine. He died in 1250.

Twenty-fifth Rose.—The same personage, armed at all points.

South Side of Nave.

A portion of these windows is hid by the organ, and in the bottom, sides, and the chapels, we see no other portraiture but those of three donors, the Cardinal Thomas, Nicholas de Campis, and Henry Noblet; these two last are also ecclesiastics.

Vendome Chapel.

Saint Louis, Bishop of Toulouse, presenting to God his grandson, Louis the Count of Vendome, and Blanche de Roucy his wife. The King, Saint Louis, offering to God his grandson, Louis of Vendome. Saint Remy presenting Louis, Count of Vendome, and his wife Blanche de Roucy.

Descriptions and engravings of many of these windows are to be found in the works, "*Monumens de la Monarchie François*," by Montfaucon, and "*Monumens Français inédits*," by M. Willemen; which are the more valuable for artists and the cognoscenti, as the works represented are for the most part contemporaneous with the individuals of whom they perpetuate the memory. But they were not the only persons who contributed to the execution of these splendid windows, for here, as well as in many other places, men of obscure birth and names have associated in their pious liberality the emblems of their modest avocations. Therefore, amid the crowd of historical figures in the Cathedral of Chartres, are seen mingled, paintings of artists, artizans, merchants, and workmen; amongst which are portrayed, a weaver at work, tanners or parchment-makers, labourers, money-changers, bankers, butchers, farriers, saddlers, a tanner at work, bakers, a wheelwright, a cooper, foresters of the chase, goldsmiths, furriers, carpenters, shoemakers, drapers, wicker-workers, a vine-dresser, fishmongers, &c.

We will just mention the two brilliant rose windows in the cathedral of Notre Dame, Paris, which are from forty feet upwards in diameter, being also of the thirteenth century. The one over the portico is remarkable, as having in it the twelve signs of the zodiac, together with agricultural labourers of each month of the year, and other allegorical figures. A zodiacal window is also exist-

ing at Montigny, in Normandy; in fact, solar windows were a common mode of decoration in these early times. The citation of one more example of later semi-Norman will finish our remarks upon that style; the details of which, together with the previous ones, constitute the principal varieties of construction during that epoch. There exists in

THE CATHEDRAL OF SENS

a window in the North Choir, which is adduced from the curious points which exist in some of the compartments, and from the evidence they bear of the continuation of an heraldic spirit and conventionalism in the carrying out these works. This window is likewise of the thirteenth century, just before the general adoption of the pointed arch; consequently the upper formation of the window is semicircular. The border which surrounds the body of the window differs in nothing from the preceding examples in respect to principles. The plan of the main part of the window is wrought by three lozenge shapes, which contain as many subjects. From angle to angle of these shapes are struck three-quarter circles, by which geometrical device three quatrefoils are produced, with lozenges in the midst. The lozenges contain each of them a portion of the Parable of the Good Samaritan, the subjects in the quatrefoils exemplifying them:

1. The Lord walking in the Garden; Adam and Eve following.	The besetting of the Thieves.	2. Adam and Eve tempted.*
3. Adam and Eve hiding themselves, and holding leaves before them.†	HIC INCIDIT IN LATRONES	4. Adam and Eve driven from Paradise by an Angel holding a flaming sword.‡

1. Moses§ lifting up the brazen serpent.	The Man beset by Thieves. The Priest and Levite passing on the other side	2. Moses before Pharaoh.
3. The Israelites worshipping the golden calf.	HOMU.	4. Moses and the Burning Bush.

1. Christ before Pilate. PILATUS.	PEREGRINUS SAMARITANUS The good Samaritan taking his wounded neighbour on his own beast to his Inn.	2. Christ scourged.
3. Crucifixion.¶ JESUS NAZ. REX JUDE	STABULA	4. St. Mary Magdalen, Mary mother of James, and St. Salome at the sepulchre. The angel appearing to them.

From the foregoing statements and citations, it will be evident that one established rule was

* The serpent is represented entwined round the tree, (the body being invisible to them,) the upper part of it appearing to them as thrust through the flower or foliage, shewing a sort of human head on the body of a bird, the only part presented to their view.

† In the upper part the Lord is seen calling to them, holding a scroll in his hand, on which is written the interrogation.

‡ The angel has six wings of divers colours. It is also to be remarked, that the trees are represented as margolds on stems intertwining, all variously coloured, thus being the conventional mode of treating them in those times.

§ Moses is represented with a nimbus, unusual except with saints.

¶ Here a demon is seen whispering into the ear of Pilate.

¶ In this compartment the blessed Virgin is seen holding a cup, which receives the precious fluid from the pierced side. The beloved disciple who is represented on the other side, is sheathing (or drawing) a sword, and has six wings, which nearly obscure the remainder of his figure from the head downwards.

continued and adhered to throughout the entire period of Norman and semi-Norman, as well as in those styles which preceded it, subject only to such geometrical variation as the style of architecture from its later difference would naturally dictate, namely :

1. Figures, heraldic borders, and paly back-grounds, as at Molyneux.
2. Rich borders foliated and medallioned, as at Canterbury cathedral.
3. Heraldic figures, arms, armour, &c., as at Chartres cathedral.
4. Type and anti-type, as at Sens cathedral.

To which may be added geometrical, as in the preceding century.

FIRST POINTED, OR EARLY-ENGLISH.

As we are about to enter into and comment upon another style of architecture, and upon stained glass as immediately connected with it, it may be as well to make some general remarks in reference to the leading features of the style which is commonly called early-English, and especially on the architectural formation of their windows, with which the designs for the stained glass were required to be in strict unison and accordance. This style emanated in all probability from the Norman through the semi-Norman, but so gradually did the new method of construction spring out of the last-named, that it is impossible to ascertain the exact time of its first appearance. "This," as Bentham says, "being like most novelties, we may suppose was introduced by degrees." Its prevalent adoption is however generally fixed at the early part of the thirteenth century, of which period we are still speaking; at all events it was fully developed during the reign of our English King Henry the Third, and it is agreed on all hands to have been in full operation from 1216 to 1272. The cathedral church of Salisbury is by far the most magnificent, extensive, and unmixed specimen which is now remaining; it was begun in the early part of this reign, and finished in 1258. It has been said that this church "may be justly accounted one of the best patterns of architecture in the age wherein it was built."* The east end of Ely cathedral is a fine example of this style, built by Hugh Norwold, Bishop of that see; it was (after taking down the circular east-end) begun in 1234-5, and completed in 1250. At about this time, viz. 1245, King Henry the Third "ordered the east end, tower, and transept of the abbey church at Westminster, built by King Edward the Confessor, to be taken down in order to rebuild them, at his own expense, in a more elegant form: he did not live, it seems, to complete his whole design, but the difference of style in that part of the church from the other, westward of the cross, which was afterwards built, indicates how far the work was carried on in that king's time or soon after."† The north transept of York Minster is another glorious example of this style; it was built during the prelacy of Archbishop Walter Grey, in 1227; it has been much admired and long celebrated from the painted glass with which its five lancets are filled, and which will come under our notice in the course of our remarks upon this style. It is, however, the form of the windows of this age which it is especially necessary to bring under notice. "These we find were long, narrow, sharp-pointed,"‡ (lancet-shaped,) "and usually decorated on the inside and outside with small marble shafts. The order and disposition of the windows varied in some measure according to the stories of which the building consisted; in one of three stories the uppermost had commonly three windows within the compass of every arch, the centre one being higher than those on each side; the middle tier or story had two within the same space; and the lowest only one window, usually divided by a pillar or mullion, and often ornamented on the top with a trefoil, single rose, or some such simple decoration, which probably gave the hint for branching out the whole head into a variety of tracery and foliage, when the windows came afterwards to be enlarged. The use of painted and stained glass in our churches is thought to have

* Sir Christopher Wren, in *Parentalia*.

† Bentham's "Ely Cathedral," p. 38; and Matth. Paris, *Hist.* p. 581—861.

‡ Bentham's "Ely Cathedral," p. 39.

began about this time.* This kind of ornament, as it diminished the light, induced the necessity of making an alteration in the windows, either by increasing the number or enlarging their proportions; for, though a gloominess rather than over much light seems more proper for such sacred edifices, and better calculated for recollecting the thoughts, and fixing the pious affections,† yet, without that alteration, our churches had been too dark and gloomy; as some of them now, being divested of that ornament, for the same reason, appear over-light."

Although there are now but few remains of the more voluminous and magnificent stained glass of this style, especially in England, yet from the existence of such gems as those of Canterbury cathedral, and the immense lancets of the north transepts of York Minster being filled at the time of their erection, there can be little doubt but that our churches were as generally adorned with painted glass at this period as at any other,‡ and the more especially are we warranted in this belief, since we know that Salisbury cathedral was filled with works of this art, which is apparent from the remains which now exist there, and it is recorded § "that Archbishop Laud made a Star Chamber business of a man who broke some painted glass in the cathedral of Salisbury." ¶ We cannot therefore doubt but that the magnificent triplets of these times were erected for the reception of stained glass, which they are not only eminently capable of receiving, but which are necessary to their completion. Although most of the windows left to us in this style are very simple, and with little or no colour, bearing the character rather of painted than stained glass, yet the designs are remarkably elegant. We cannot doubt that the eastern triplets were more storied and highly emblazoned for grandeur of effect, in accordance with the magnificence of the religion of the time, as were the chapels also decorated with windows of the like character, those of the aisles being of a lighter kind, with grisaille patterns in the main grounds, and borders, shields, &c., containing saints, kings, sacred monograms, attributes, symbols of the Passion of our Lord, or armorial bearings of kings, queens, sees, abbeyes, eminent churchmen, princes, peers, donors, &c. And here again we are reminded, that heraldry was felt and considered to be a constituent principle, not only of stained glass, but of Gothic ecclesiastical architecture and its ornament, both in this style, and even yet more so in some succeeding ones, seeing that from time to time, in sculpture, carving, and painting, not only were shields introduced, but angels almost invariably bearing them; the shields being charged with sacred monograms of our Lord, emblems of his Passion, attributes of the Evangelists, the dove as the Holy Spirit, saints, apostles, &c., emblazoned and illumined upon the true principles of heraldry; nor did the artists leave the fashion or shape of the escutcheon out of consideration, but they took that it should be in harmony with the *arches* of their architecture, which was an invariable rule. Hence in this style we find the shields denominated *Heater*, from their happening to be of that shape; but in fact it is merely the acute arch inverted, which principle equally governed them in each succeeding style: this however was not the case in the Norman, for, although they preserved the arch, it was not inverted, but an elongation from it to a kite-like shape, as seen in the Bayeux Tapestry. In describing the characteristics of this style we must observe that at *no time* in England

* "Ornaments of Churches Considered," p. 94

† *Ibid.*

‡ Rot. Claus. ann. 20 Hen. III. m. 12. "Mandatum est H. de Pateshull thesaurario domini regis, quod borduram a tergo sedis regis in capella Sancti Stephani apud West. et borduram a tergo sedis regine ex alia parte ejusdem capelle interius et exterius depingi faciat de viridi colore: juxta sedem ipsius regine depingi faciat quandam crucem cum Maria et Johanne ex opposito crucis regis que juxta sedem regis depleta est. T. vii. die Febr."

The next record, which has been mentioned by Stowe, gives directions for repairing the granary under the tower, and all the leaden gutters, and for leading the whole thoroughly on that side, *per quas gentes videre possint*, and for whitewashing the chapel of St. John, and for making three glass windows in the same chapel, in which were to be represented a little Virgin Mary holding the child, and the Trinity and St. John the Apostle. It gives orders too that (Patibulum) a cross should be painted behind the altar, *hinc et hinc coloribus*; and, wherever it could be done most conveniently, there were to be drawn in the same chapel two images of St. Edward holding out a ring and delivering it to St. John the Evangelist. "Et dealbari faciat," adds the record, "totum veterem murum circa supradictam turrim nostram. Et costum quod ad hoc posueritis per visum et testimonium legalium hominum computabitur vobis ad senecarium. Teste rege apud Windesore, x. die Decembr." It is evident from this and some following passages that painting on glass was then well known. Vide "Anecdotes of Painting in England," by Horace Walpole, vol. i. pp. 7, 8, 4th edition, London, 1786.

§ *Ibid.* vol. ii. p. 107.

¶ "At a later date, one Blesse was hired for half a crown a day to break the painted glass windows of the church of Croydon." The man probably took care not to be too expeditious in the destruction. Aubrey's Hist. Surrey, vol. ii. p. 107.

were large figures introduced. The construction of the designs was as follows: the main body of the window was divided into various forms of quatrefoils and other shapes, by the geometrical intersections of the plan, these sometimes containing subjects* or single figures, monograms, emblems, &c. They had either back-grounds of the richer colours, as in the Norman windows,† or were wholly white, or with distributed intersections of colour.‡ In both of the two last-named cases, characteristic ornaments, depicted in brown lines, flourished in free scrolls over the whole body of the window, the backgrounds of the ornament being usually reticulated by minute pencilling, which gave it much the effect of engraving; no style of glass, perhaps, being more captivating than these grisailles.§ The borders in the richer style were constructed and coloured much after the manner of the preceding works of the Norman epoch,|| but, in the simpler and less voluminously coloured examples, merely a strip of plain or ornamented colour,¶ and an outer margin of white was introduced, running entirely round the jamb, to depict the architectural shape of the window, except at the cill, where it was seldom added, especially by English artists, it being a principle of taste in Gothic decoration to avoid as much as possible all horizontal lines. In the later examples a stem was introduced running up the centre of the window, from which branches emanated and spread completely over the whole surface, terminating at the different points with ivy, oak, and other leaves, but the back-grounds were not reticulated.** Quarrel windows were much in vogue at this time, which were depicted in two ways, viz., by a simple pattern delineated on each, with bands on the upper part of the quarrels, and the back-grounds of the ornaments reticulated,†† which is the earliest manner of painting them; or otherwise by banding the quarrels, and then spreading an ornament completely over the whole, and intertwining it by the flowing of the ornaments with the banded parts. This is a later style, and its object evidently is to admit more light, the back of the ornamented part not being reticulated. As we are now mentioning *quarrels* (so the word was anciently written, though now commonly pronounced *quarries*) it may be as well to remark, that as much importance was attached to their shapes in the different epochs as to the shields of heraldry; so in this period the quarrels were elongated and *pointed* in conformity with the principles of the style, that is, longer than two equilateral triangles conjoined at the bases; whereas in the succeeding styles they became more nearly a square set angle-wise, when the arch became more depressed. These works were often composed of white glass throughout the entire design, sometimes with coloured intersections and bosses interspersed,‡‡ to give them richness and to enliven their effect. It should however be observed, that, although the greater portion if not all the material of this kind of glass was *white*, it must not be understood in a literal sense, for it was rather of a deep greenish tone, not absolutely a colour, but approximating to it; for which reason green was but partially used in the tinted or stained parts, these being confined to the primitive colours. The strengthening bars for fixing the windows were usually straight and placed at distances of about twenty inches apart, so as to resist the wind, without reference to the occasional interruption of the design.

A few examples only will now be cited to exemplify the preceding remarks, there being in fact but little of the richer kind of early-English glass existing in this country. We proceed to take some of them under our review. There can be little doubt, as we have previously endeavoured to shew, that the “à Becket” glass in Canterbury Cathedral was executed during this epoch; but as it is planned and executed upon semi-Norman principles, and is in connexion with the architecture of that period, we have classed it under that head. As however we have two indubitable examples re-

* See Plate of lower part of Ely Cathedral.

† See upper part of same Plate, St. Etheldreda.

‡ See back-ground of Plate, St. Thomas's, Stepney.

§ See back-ground of same Plate.

|| See borders of Plates, Ely and Brompton.

¶ Vide Plate of Side Windows, Bromley St. Leonard, which will serve to explain this.

** See back-ground of Plate of East Window, Bishopstone Church.

†† Examples of this kind exist in the side windows at Westwell in Kent.

‡‡ See Plate of East Window, Bishopstone Church.

maining of this epoch to refer to, we proceed to bring them under our notice. One of them, which is a very rare example, still remains in the great rose window of

LINCOLN CATHEDRAL,

the central part of which portrays the blessed in heaven, with Christ seated in the midst. This is surrounded by sixteen compartments, which represent in as many subjects the scheme of man's redemption. This glass exhibits the same conventional and poetic imaginings so constantly found in all the works of this period; the same spirit and effect both in the figures and colouring.* Besides this there are other remains of stained glass of the thirteenth century in this cathedral, but they are for the most part intermixed with remnants of later date.

The other example alluded to exists in the

CHURCH OF WESTWELL,

near Charing, in Kent, on the estate of the Earl of Thanet. This structure was entirely and is mainly now a fine example of the early-English style, and the glass of which we are speaking is in the centre window of the eastern triplet; nevertheless, its construction, design, and ornaments, (excepting that its main forms assimilate to the *vesica piscis*, in obedience to the shape of the window,) are so like those of Canterbury cathedral, as to create great doubt whether they were not made by the same artist.† Unfortunately only a portion of the stained glass of this central lancet remains. It originally consisted of four figures, in the same number of pointed-oval shapes, the dove being in a smaller one above them. There are still two remaining, with the dove; these figures represent the Holy Virgin and the Eternal Father, each regally attired and sitting, being all displayed on the richly diapered grounds of the ovals, which are formed by the geometrical intertwining of the same kind of semi-foliated ornaments, so prevalent in all the decorations of this period; the main stems forming the vesicas and other principal features of the design, and the back-grounds being ornamented by the flowing foliations proceeding from them, which are coloured, as those of Canterbury,‡ with angels interspersed amongst them, resting their feet upon the foliations. This fragmental remain is the only other genuine example of an early-English rich mosaic window which we know of in this country, and it forms an exquisite study for this style, containing as it does, in a mutilated compartment of a single window, sufficient matter to furnish an idea for any expanse.§ (In one of the side openings of this triplet are the remains also of original and coeval glass; it is composed of quarrels of a banded character, which is accomplished by marginal brown lines towards the two upper edges of each quarrel, and on the remaining portion below these is displayed in similar lines an ornament quite in the trefoiled character of the period, the back-ground being *reticulated* in fine hair-lines, which are inclosed with a richly coloured and foliated border. This last cited example of embellishment by quarrel and border is probably the earliest authenticated one of its kind extant.) These remains are highly precious, inasmuch as they are a sure guide by which we may produce future works, with a certainty that we are in correct taste in connexion with early-English architecture. They are of the first quarter of the thirteenth century.

There are also some remains of about this date in York Minster;|| but the richest and most complete specimens of this style extant are in the

* One of these subjects is imperfectly represented in Fowler's "Mosaic Pavements and Painted Glass."

† The author reinstated this glass some years since for Mr. Willement, whilst in his establishment.

‡ See Plate of lower part of design for Eastern Triplets of Ely Cathedral.

§ Mr. Willement has in his possession a copy of this glass partly executed by the author, but it is rendered into a semicircular form at the top.

|| There can be no doubt but that there are still many undiscovered remains of stained glass, even in this country. At Preston church (near Faversham) the window on the Gospel side of the altar, which is (lancet or) first-Pointed, is stopped up with bricks outside; the glass, which is inside, is whitewashed over; but the medallions and general outlines, which are very discernible from their leading, leave little doubt of its being stained glass of this period. The lower part of this window is *hid by a tomb*, which probably accounts for its being bricked up.

CATHEDRAL OF NOTRE DAME, ROUEN.

They are tolerably perfect still, and are magnificent models of the continued *medallioned mosaic* style of this time. One of these windows (which are thirty feet high and nearly seven feet wide) contains thirty-four subjects, which are a representation of the principal events in the life of Saint Julian the Charitable.* This window is geometrically planned by half and entire shapes, assimilating to quatrefoils, each containing five of the subjects, the remainder being placed in the inter-shapes, which are all on a back-ground of richly reticulated *mosaic works*. The whole is inclosed by a magnificent bordering, after the manner of the foregoing examples, with the slight difference in the planning which the architecture suggested, which was always taken into consideration.† Thus the shapes are formed from four equilateral triangles, a square being placed in the centre of them. The drawing of the figures differs in no respect from those of the preceding century, and much resembles those in the Bayeux Tapestry, although posterior by *two centuries and a quarter*, thus shewing that the *same conventionality* prevailed in art, even though used in connexion with a change of architectural style and construction, by different artists and nations during this long period. They were painted by Clemens, a native of Chartres, in 1295, and one of them contains his name.

The *RETICULATED* glass of this epoch next claims our notice, of which there are considerable remains scattered about in the different churches of this and other countries. The most important and extensive, however, are in the north transept of

YORK MINSTER,

the five lancets of which have been denominated the "Five Sisters," by long tradition—not merely because their number is five, but, according to the legend, because the painted glass which fills them was contributed by that number of ladies, who are said to have supplied by their needle-work patterns for them to be painted by. However much this may have obtained credence from their somewhat resembling it at a superficial glance or a general view, it will soon be found, upon the slightest examination, that they by no means bear a resemblance to embroidery, either in design or developement. These immense lancets are full fifty feet high, and about six feet wide, the date of their erection being that of the transept, which was commenced in 1227. The painted glass of these windows, which is coeval with the transept itself, is by far the largest and finest specimen of the thirteenth century now existing in England, they being each completely filled with painted glass, and presenting at one view 1600 superficial feet. The designs are entirely of an ornamental character, which circumstance, from their offering nothing offensive to fanatical religionists, may have conducted much to their preservation. Each window has a border on both sides, (commencing at the cill, and terminating at the soffit of the arch,) composed of an outer margin of delineation next the jamb, the remainder of small pieces, which form its design, with an inter-margin to circumscribe the body of the window. The window itself contains thirteen compartments or squares of different patterns in each lancet, which are reduced into ornamental features by complex diagrams, and various fanciful shapes, formed by intersected lines, which constitute the leading features of it. The pieces composing the whole are very minute, and the leading is consequently dense. The ornaments of the several pieces of glass consist of brown lines, of a character very prevalent at this period, viz., a sort of trefoil leafage (very similar to those on the architectural capitals of Salisbury cathedral,) the back-grounds of which are mostly *reticulated*,‡ the decorations of the border being very similar. These works, although rich in design, are mainly of white or rather greenish glass, with

* Before any colleges were established in monasteries, the professors in rhetoric frequently gave their scholars the *Life* of some Saint for a trial of their talent at *amplification*, &c. Vide D'Israeli's "Curiosities of Literature," *Legends*, pp. 120, 121.

† There is a print of this window uncoloured, but by no means a faithful representation of it, in the "Essai Historique et Descriptif sur la Peinture sur Verre," by E. H. Langlois, Rouen, 1832.

‡ Vide Plate of East Window of St. Thomas's, Stepney. Elaborate coloured engravings of many compartments of this glass are given in Brown's "History of York Cathedral," 4to.

very little colour introduced, which is chiefly in the blocks, interspersed with the ornament, or in a few margins; so that it is in fact a sprinkling of stained glass over the surface in a slight degree, rather than an attempt to produce a gorgeous display of it. Nevertheless, from the skilful manner in which the plans and patterns are arranged, they leave no impression of sameness or poverty, but upon perusal are found to possess a vast power and command of ornamental design, and generally a most pleasing, quiet, and captivating effect. Reticulated (sometimes termed *grisaille*) glass seems at this time to have been generally used. Large remains are still existing in the cathedrals of Soissons, Rheims, Lyons, Cologne, and most of the principal churches abroad; whilst Salisbury, Lincoln, Wells, and others of our cathedrals, abound with it: nor were our collegiate and parish churches less ornamented in the same style, as the many existing remains still to be seen in Southwell Minster, Notts; the churches of Braynesnorth, Suffolk; Stockbury, Kent; St. Michael's, Long Stanton, Cambridgeshire; Stanton Harcourt, Oxon, &c. &c., will fully attest, all of which are formed upon geometrical plans, with little or no colour introduced, the back-grounds of the ornamental parts being reticulated. Quarrel windows also were frequently in use at this time, which were also reticulated, as in an example still extant at the church of Westwell, in Kent, which has already been noticed, as possessing a rare specimen of this kind of ornament. Innumerable other remains might be cited, but they would only supply additional illustration that the feeling on which the art was conducted was essentially the same in this country and elsewhere. This style, in connexion with the rich mosaic, flourished in unison from about 1216 to 1260.

The NON-RETICULATED differs in few respects from the last-named style. It is constructed by geometrically intersected lines, formed by the lead that combined the whole of the several pieces of glass, which were sometimes bounded by margins of colour; small bosses, monograms, emblems, &c. being distributed in different parts of the work to give it interest and to enliven the effect.* The principal difference from the last-named style was the departure from the trefoil ornament, and an inclination to more natural foliage in its stead; a stem therefore was depicted running up the centre of the window, from which branches proceeded and spread freely and independently over the whole surface of the work, (which was principally of a greenish white,) the terminations being furnished with foliations of oak, vine, ivy, or rose leaves, and roses, acorns, berries, &c. being intermixed therewith. The back-grounds of these ornaments were *not* reticulated, evidently for the purpose of admitting more light, which is also evident from the painting being of a corresponding character. This style of glass was almost exclusively peculiar to England; there are however examples in the east windows of St. Ouen, at Rouen, but they are of later date. It did not cease when the first pointed style was discontinued, but was even more abundantly used in the succeeding Decorated than in it; in fact it does strongly mark the approach to that style. Fine and well-known examples of non-reticulated early-English glass exist in

CHETWODE CHURCH, BUCKS,

which is the most perfect example we can refer to, as the first remove from the reticulated. Lysons has imperfectly represented them in his "*Magna Britannia*." Windows of this epoch invariably consist of geometrical forms, interlaced with painted patterns in brown lines; but the ornaments in this instance still partake more of the trefoil than later specimens. The composition is as follows: the border, of white glass, on which is depicted a characteristic ornament in brown lines, and in breadth about a sixth part of the opening, runs up each side of the window to the apex of the arch. This border is bounded on each side by narrow ruby margins. The middle or panel part is composed of circular bosses of white glass, which, conjoining from the bottom to the top of the window, have patterns depicted on each of them; these are circumscribed by marginal colours, illumined in their centres by small coloured quatrefoils; this constitutes the main ground, and on it, at rela-

* See Plate of Bishopstone East Window.

tive distances, are pointed-ovals, with coloured margins and blue grounds, each containing single figures of regal or saintly personages. The date of this glass is from 1265 to 1270.

Many examples are still remaining of the simpler and less coloured of the non-reticulated style, as connected with early-English architecture; the following however will suffice for exemplification, which, although a mere fragment, still fills the upper part of a lancet window at

LITTLE CASTERTON, RUTLANDSHIRE.

It is a charming specimen, and consists of a series of lozenge-shapes, described by margins of different colours, these forming panels, in the middle of which are as many bosses differently constructed and richly coloured. The remaining features of the design are geometrically intersecting lines described by the *leading*, each rendered into marginal effects, by brown lines near them, the general ornament being a most spirited and beautiful foliage creeping over the whole surface, and proceeding from a central stem which runs up the middle of the window, the principal portion of the work being composed of greenish-white glass, and the whole bounded by an outer margin, which incloses the window. This specimen is of the latter part of the thirteenth century, and is not reticulated.* At about this time a disposition evinced itself abroad to increase the size of the figures in connexion with the rich mosaics, as is particularly evident in some of the stained glass of Bourges and other cathedrals, which is of the date (or nearly so) of that now spoken of. This practice of introducing large and colossal figures, forms a remarkable contrast to that of our English artists, who at no time adopted them in stained glass in connexion with Gothic architecture, at least not until the art became thoroughly debased. Still, even with this change of taste, the same principle was retained of small and minute mosaics, as constituting the embellished and richest portion of the work; nor is this extraordinary, for the plan of decoration by mosaics was the established and universal system down to the fourteenth century; and that it was not confined to glass is equally certain, since numberless vestiges still remain to prove its use in polychromatic devices. The same principle was also extended to monuments, as appears from many examples still in being, amongst which is the celebrated work of the architect Peter Cavallini, namely, the shrine of St. Edward the Confessor; the not less remarkable one of King Henry the Third, the panels of which are of porphyry enclosed with mosaic work of gold, scarlet, &c., with pillars gilt and *enamelled*, the effigy upon it being of brass gilt.† The monument of Edmund Crouchback is a no less remarkable specimen of monumental architecture and its decoration at this period, the same having been "inlaid with stained glass,"‡ mosaically introduced, which shews that this principle was adhered to, not only in stained glass, but also in universal decoration, and that the taste of these "barbarous times" (as some are apt to term them) adopted these modes as being in harmony with the edifice, and no doubt excluded as much as possible all those which were otherwise. In speaking therefore of the mosaic glass of Bourges cathedral, our notice will be confined to certain examples of the date we are still upon, namely, from the middle to the latter part of the thirteenth century, not only to exemplify the foregoing remarks, but also that they may be compared with the works which we have quoted, in order to judge of the mode of practice, and the progress of this art in England and elsewhere at this time. It will be now found that during this period the foreign artists differed very materially from those of this country, especially in the construction of their designs. Whether this was from alienation through rival wars and contentions of our early English monarchs with those of other nations, or whether the continental connexion with

* The back-ground of the plate of East Window, Bishopstone, Hereford, will give a tolerable idea of this style.

† In 1248 this monarch ordered to be painted in his Hall at Woodstock the following motto: "QUI NON DAT QUOD HABET, NON ACCIPIT ILLE QUOD OPTAT." Vide Camden's Remains, p. 451.

‡ "Edmund Crouchback, fourth son of Henry III. so called, as some affirm, from the deformity of his person, but, according to others, from his attending his brother in the holy wars, where they wore a crouch or cross on their shoulders, as a badge of Christianity. This has been a very lofty monument, painted, gilt, and inlaid with stained glass. The inside of the canopy has been a sky with stars, but, by age, changed into a dull red." "An Historical Description of Westminster Abbey, its Monuments and Curiosities," p. 65. London, 1880, Newman.

Italy, where all works of art were so differently practised, induced other views, it is difficult to say, but certain it is, that, from this time forth, there was little assimilation in the stained glass of this country to that of other nations. This was however clearly in some measure from our having established and unswervingly adhered to the first-Pointed style of architecture, which gave it nationality, and acquired for it the term early-English; stained glass naturally following in the same taste.

THE CATHEDRAL OF BOURGES

possesses 183 windows of stained glass, consisting of 5592 compartments, and forming perhaps the most magnificent collection in the world, taken as a whole. These windows have been executed during the various epochs from the thirteenth century downwards.* It is however of that glass which fills the single lancets, and which is coeval with our early-English, that we now speak. These exhibit a size and largeness in the glass which is not previously found, and that to the fullest extent; but that which is most surprising is the great and apparently sudden change from small medallions to immense figures, those in this church varying from fifteen to eighteen and even to twenty feet in height. The proportions of these figures in the lancet windows are full two-thirds of their whole height; they consist of saints and prophets, and constitute the main surface of each window. The draperies are composed of very large and broad pieces of colour, which for the most part is voluminous, masses of white being avoided, and the fullness of colouring of the foregoing styles being so preserved. The flesh parts are of a reddish-coloured glass, as in the previous styles. The figures have labels of white in their hands, variously inscribed in capitals.† The painting is exceedingly coarse and bold, being mostly of very thick broad lines and with little shadow, yet well subdued. The back-grounds are of one broad colour, sometimes having three or more roundels on it of some other tint. Beneath the figure is a quaint but rude pedestal about a foot in height, which is simply described, principally by the lead lines of combination, and from this columns rise on each side of the figure, terminating at the top with a sort of canopy, or rather tabernacle, quaintly drawn and coloured, with scarcely any architectural pretensions, and with a general resemblance to such parts as are shewn in the medallions of the earlier styles, but most diminutive in comparison with the figures with which they are in connexion.‡ All these are inclosed by an outer broad mosaic border, very elaborately composed of minute pieces, as in the preceding style.

This style of window is by no means admirable thus applied, from the monstrously overpowering effect of the figures; but the principle of composition is not to be despised, for, differently used and on a smaller scale, it is very charming, because it combines the mosaic and decorated principles.§ It may be well called "the Continental first-Pointed," for no English glass resembles it.

It has been previously stated that large figures were *never* introduced by English artists; so in early-English glass figures and canopies were *not* used, and therefore in strict taste cannot be introduced, except upon continental principles. As however glass of nearly coeval date does exist abroad, shewing a departure from medallions, and is with some a sufficient authority, we give one instance from amongst many, which will fully establish the precedent. Examples of this kind are in

COLOGNE CATHEDRAL;

at the east end of which are many lofty and magnificent windows still entire; they consist of four

* A magnificent work on Bourges Cathedral has recently been published; it is entitled "Monographie de la Cathédrale de Bourges," by Pères Martin and Cahier.

† All inscriptions during this epoch were in Lombardic capitals. During the thirteenth century Arabic figures were introduced. "They were used for the first time in 1240, in the Alphonsean Tables, made by order of Alphonso, son of Ferdinand King of Castile, who employed for the purpose Isaac Hayan, a Jew singer, of the synagogue of Toledo, and Abel Ragel, an Arabian. The Arabs took them from the Indians, in A.D. 900." Vide D'Israeli's "Curiosities of Literature," p. 196.

‡ The author restored a window of this kind and age in 1833, for Mr. Pratt in Bond Street. The figure was represented sitting, which if upright would have been ten or twelve feet high; the borders, &c. were like those just mentioned in Bourges.

§ For a full exemplification of this, see Plate of the East Window of St. Thomas's, Winchester.

lancets, each eleven times its width in height. On the top of each couplet is a circlet, which nearly compasses them, and surmounting these a large foliated circle. The whole of the foliated circles, and indeed all the upper part of the windows, are filled with the most voluminous mosaics constantly diversified. Our chief object, however, is to bring under notice the principal openings, which are lancet-shaped. These consist of colossal figures on low pedestals, and under lofty canopies, full of massive and broad colouring, commencing at the cill, and reaching altogether up to one-third the height of the window, each opening at the bottom being thus filled with massive and gorgeous effect, and forming a rich band of colouring at the lower part of them. The remaining portion above is of an entire white ground, with patterns of brown, reticulated, amidst which are introduced various geometrical and complex delineations of colour. The canopies are exceedingly quaint and richly coloured, being rendered into panels and arches by crystal tracery. They are full of aperture and lofty spiral effect, the figures, pedestals, &c. having all the conventional feeling of the aforementioned examples.* This, which is the last example we shall introduce of the thirteenth century, has been cited to shew that figure and canopy *may* be used in works of this style without any great violation of propriety and taste, although it must be admitted that it is only justifiable upon continental practice and authority. We conclude, therefore, from the examples which we have adduced, that the laws of this style are as follow :—viz.

- | | |
|--|----------------------------|
| 1. MOSAIC.—Richly coloured and foliated with vesicas and figures, as | |
| in the centre opening of | <i>Westwell Church.</i> |
| Rich mosaic and medallion subjects, as in | <i>Notre Dame, Rouen.</i> |
| Rich medallion subjects, as in the Rose Window at | <i>Lincoln Cathedral.</i> |
| Canopy, mosaic, and figure, as in | <i>Bourges Cathedral.</i> |
| 2. RETICULATED.—With ornamental borders and bosses, as in | <i>York Minster.</i> |
| With figure and canopy, as in the | <i>Cathedral, Cologne.</i> |
| 3. NON-RETICULATED.—With borders, panels, and figures, as in | <i>Chetwode Church.</i> |
| With coloured intersections, as in | <i>Casterton Church.</i> |

These may also be rendered into many varieties; for example, Reticulated may be embellished with colours or not, with medallions of subjects, bosses, &c., or without; the same variety being applicable to Non-reticulated, geometrical, or quarrel; which together suggest a variety of which scarcely any other style is capable. So in like manner may the Mosaic and Reticulated be classed together; that is to say, in the case of a triplet, the centre may be of a rich mosaic, and the sides of reticulated pattern, or quarrels and border, as is the case in that ancient relic at Westwell.

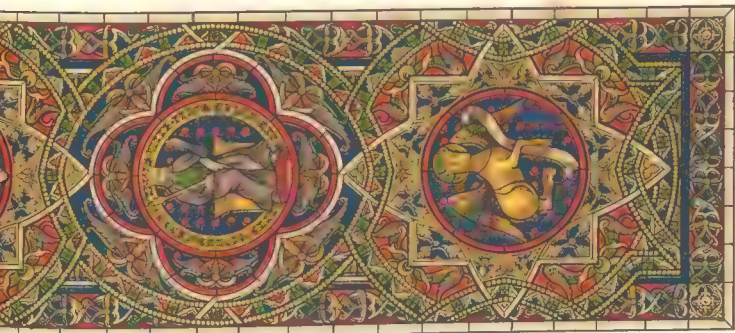
We close our remarks upon this epoch by citing the following document, which was in connexion with the works at Exeter cathedral. In "1303 and 1304 considerable sums are charged for lead and stone, and also for glass and glazing, namely, 364 feet, at 5*d.* per foot, 8*l.* 6*s.* 10*d.*; 140 feet of painted glass, at 5*d.* per foot, 6*l.* 2*d.*, and fitting the same 2*s.*; to Walter, the glazier, for fitting the glass of the gable end, and of 'octo summarum fenestrarum et sex fenestrarum' in other parts of the church, 4*l.* 10*s.*' "†

* See East Window of St. Thomas's, Stepney.

† Vide Britton's "History and Antiquities of Exeter Cathedral."







146
146

Design for the East Windows of the Choir of Chichester Cathedral.



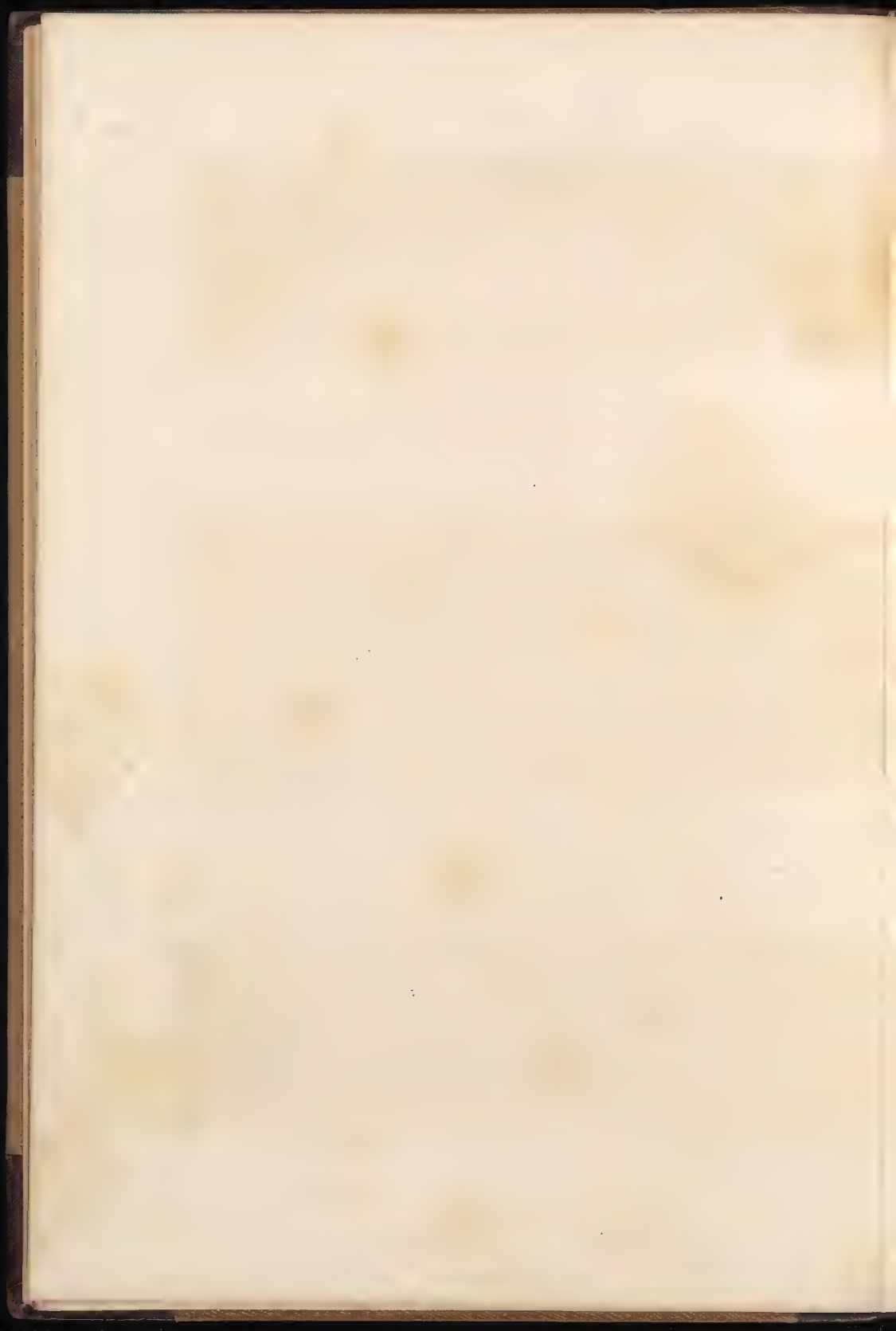


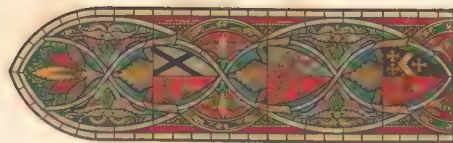
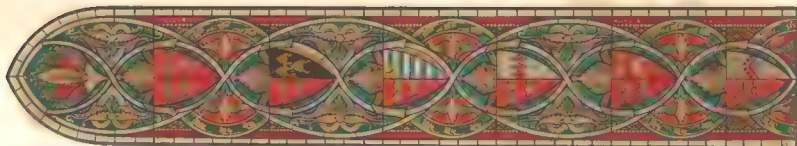
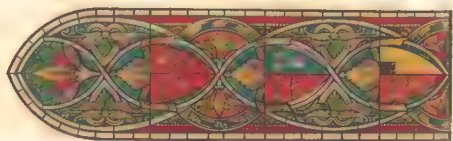
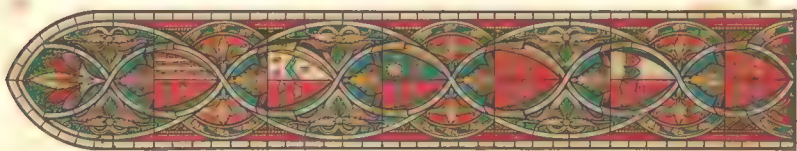




187

Designed for the lower portion of the Eastern Windows of Ely Cathedral.





Designed for the upper portion of the Eastern Windows of Ely Cathedral





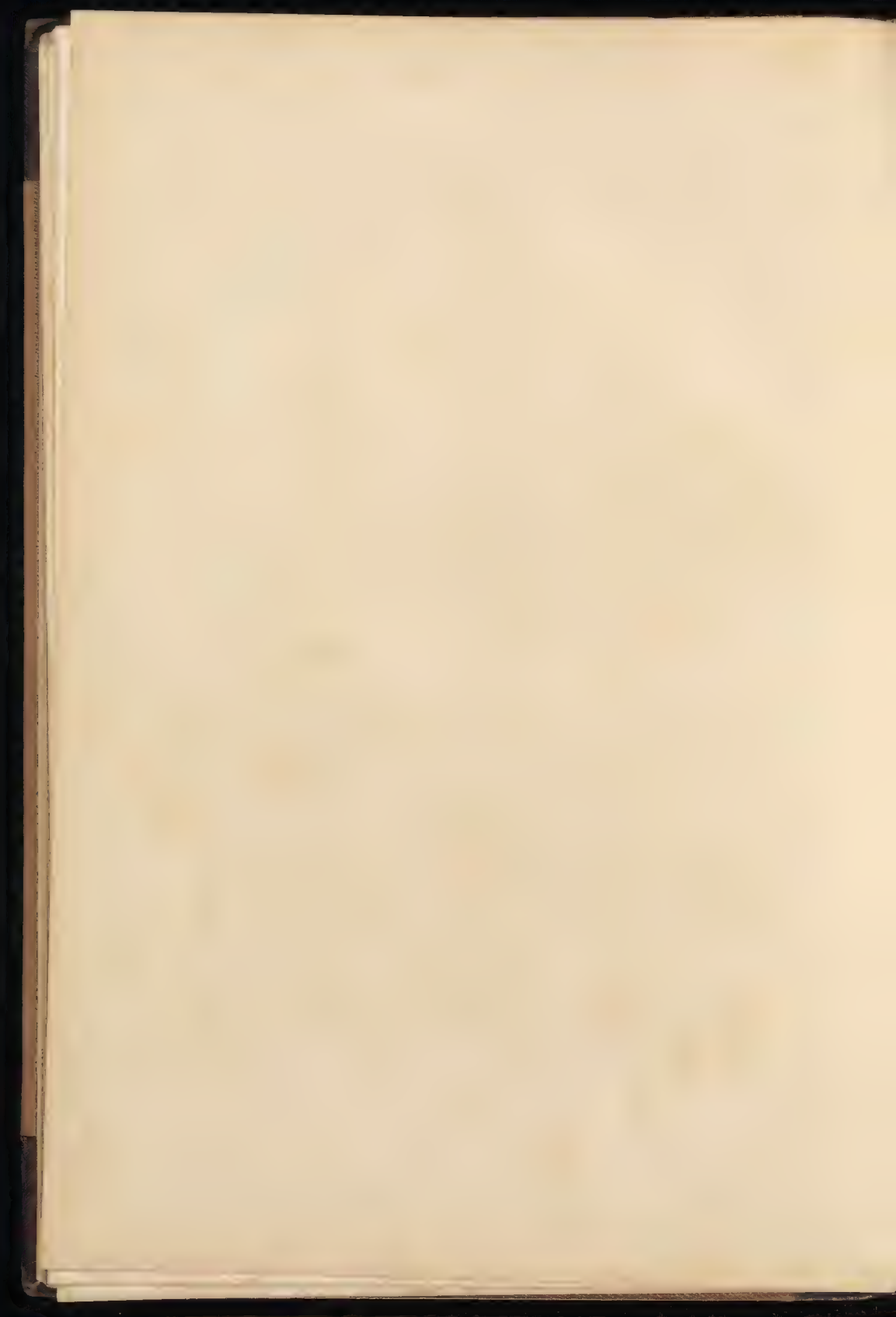




Altar Window Trinity Church Brompton.



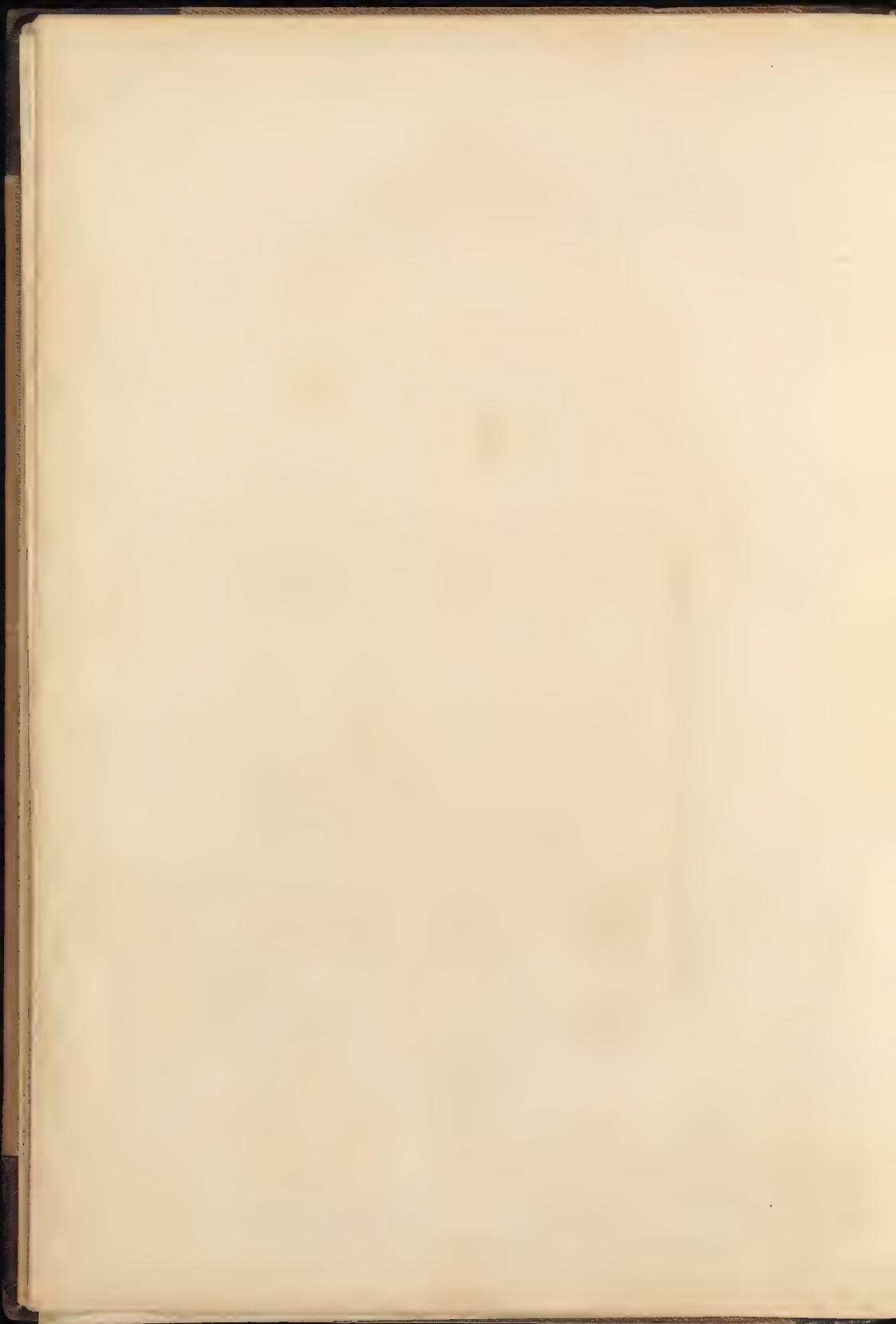






East Window of S Thomas's Church, Stepney.
Memorial Window.





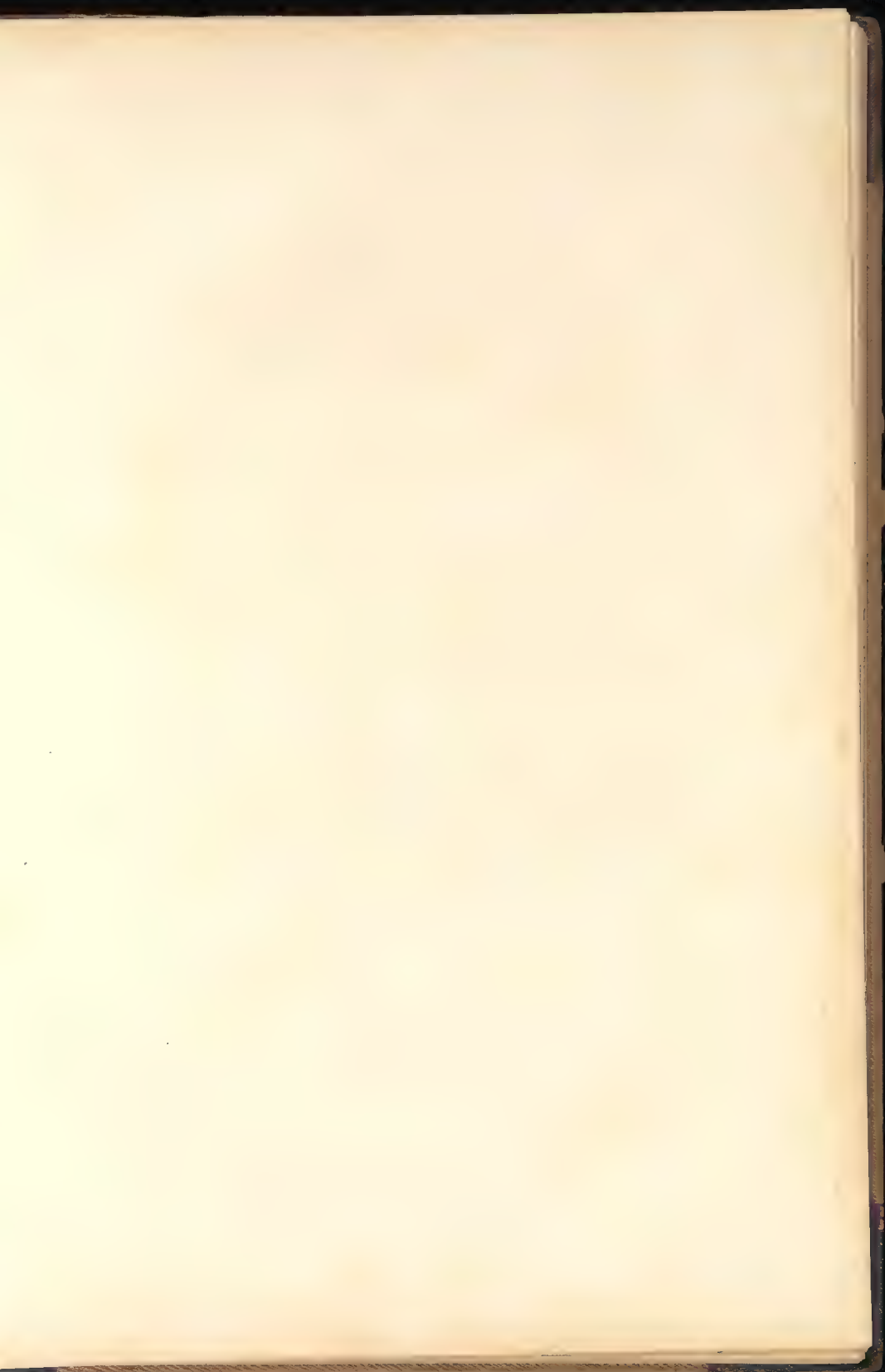


London

Printed in Colors by W & D Barlow

Monumental Window
 South of the Chancel of
 Stamer, Provost Church, Dorsetshire.





STAINED GLASS

DURING

THE FOURTEENTH CENTURY.



THE FOURTEENTH CENTURY.

THIS century presents another style, which was indeed commenced in the last, at once so different in all its conceptions and elaborations, that it will still be necessary to enter into some brief notice of its architectural character. It is denominated *Decorated*, by some *Second-Pointed*. "The Gothic architecture of the fourteenth century differed considerably from that of the preceding one, particularly in the vaulting and the formation of the windows; the vaulting became more decorated and divided into various angular compartments, forming a sort of tracery, ornamented at the intersections with foliated orbs, carved heads, and other embossed work. The columns were clustered, frequently with rich foliated capitals; the windows were greatly enlarged, and divided into several lights by stone mullions, ramified into various forms in the upper part, more particularly in the great eastern and western windows, which frequently occupied nearly the whole width of the nave or choir, and were carried up almost as high as the vaulting. The arches of door-ways, monuments, &c., were often very richly ornamented on the sides with foliage, generally known by the name of crockets, and the pinnacles were usually enriched in the same manner. In the early part of this century the arches were also frequently ornamented with rows of rose-buds in the hollow mouldings. In this century also prevailed that singular arch formed of four segments of circles contrasted, like an ogree moulding. Buttresses terminating in pinnacles, and sometimes ornamented with tracery, were much used in door-ways, tombs, piscinæ, &c., where slender pillars had been employed in the preceding century for the same purpose."*

As the examples of this period are numerous in architecture, so also are they in decoration and in glass, in which so much talent in designing was shewn, so great a mastery and science exhibited in their detail, which was ever correct though various, that we admire every fresh example which presents itself to our view. For purity of conception and plan the east window of Bristol cathedral possesses by far the finest remains of this period, though Exeter cathedral also in its east window has some remarkably good examples, whilst York Minster contains a still greater variety and quantity of the magnificent kind; and in the lighter styles, Norbury church in Derbyshire, † Trumpton church, Cambridgeshire, ‡ All Saints, York, &c., are of equal interest. In speaking of the general mode of constructing the different designs, we shall confine ourselves principally to such specimens as are calculated to exemplify the style, without reference to their being perfect in themselves, for, as "by the foot we know Hercules," so does the eye of the artist read in a remnant the original picture; and by this we would impress the necessity of the most careful preservation of even small and seemingly unimportant remains, which often present the best examples in detail. The first thing to be remarked in this style is the total departure from the trefoiled kind of ornaments in the termination of the foliated parts, which was so prevalent in the preceding century, and a complete metamorphosis in the *borders* of the windows. The artist now resorted to a much bolder but less mosaic kind of display, yet equally if not more heraldic in developement. The ornament consisted principally of vines and vine-leaves interspersed with grapes, which have a symbolic reference to the words of our Lord, "I am the vine, and ye are the branches;" nor were they confined to the borders, but made to flourish over each opening of the window, so as to form medallions or panels for the figures by their intertwining, as in the east window of Bristol cathedral. § Vine-leaves, however,

* Vide Lysons's "Magna Britannia, Cambridgeshire," p. 53.

† These have been engraved by Lysons's in his "Magna Britannia, Derbyshire;" and lately in Bowman's "Specimens of Ecclesiastical Architecture." Much glass of the same epoch, and probably by the same hand, exists in the neighbouring church of Checkley, Staffordshire.

‡ Engraved in Lysons's "Cambridgeshire."

§ Vide Plate of West Window, Snettisham Church.

were not confined to foliated parts, but applied in their full breadth to the canopies * and other architectural representations in the place of crockets. † Although the principle of medallions was partially retained in this style, yet the system of minute and elaborate mosaics was almost wholly discontinued, the main features being foliated borders with figures and canopies, which generally occupied the entire opening, as in Tewkesbury Abbey church; sometimes a series of figures placed each over the others, with storied or escutcheonal medallions under each, ‡ was introduced where the windows were lofty, as seen in many examples in York Minster, and this was a favourite mode of construction at the time. Not unfrequently a large portion below the figures (where they were singly used) was portrayed in rich and minute mosaics, as is to be seen in the principal window of the Lady Chapel of St. Chad's, Birmingham. § This style also embraced the lighter kind of non-reticulated glass, such as greenish-white grounds, either of patterns or quarrels, generally banded, with foliage creeping over the whole surface, as in the latter part of the preceding century; with these were occasionally used borders, medallions of subjects, heraldic escutcheons, bosses, &c., with various geometrical lines of colour, ¶ and emblems, heraldry, or ornaments introduced in the tracery. It was also customary in these times to insert *square* compartments, containing figures and canopies on these foliated grounds of white and pattern, continuing through a series of windows, so as to form a band of colour a little higher than the centre of the opening, the lighter ground appearing above and below. It was the practice to display figures and canopies independently, and not confined to the square, letting the pinnacles and irregular parts take an accidental position on these light grounds. As the introduction of this style necessitated the rendering the designs into larger features by figure and canopy, it might naturally be concluded that the several parts would require more painting and shadowing, and therefore it may be as well here to enter into a consideration of this (a common mistake of nearly all modern painters,) as well as into the true principles of constructing decorated designs. As the height of the lights was commonly five times their width from the cill to the tracery, it left a large space to deal with, to diminish which they first applied a border of running foliage of vine-leaves and stems, grapes, birds, &c., and next to the mullion an outer margin of white, to delineate the architectural shapes. Between the borders, and occupying about two-thirds of the height, was the canopy, drawn upon simple outline, and planned without attempt at perspective, similarly to those of monumental brasses, and consisting of straight-sided gables ¶ pointed in an acute angle. These were in all their parts much enriched by patterns and detail, their grounds being diapered by damascenes of admirable design. As, therefore, no appearance of a recessed niche was attempted, so was shadow in a great measure unnecessary; nevertheless, they were not entirely without it, for, although the patterns much enriched the work, a certain shadow to mellow and subdue the glare was applied, but in such a skilful way as not superficially to appear evident. It has been thought by some that painting the glass on the exterior was not practised by the ancients, but nothing can be more erroneous, for this is common to every epoch. ** As the portion of each opening occupied by the border and canopy was so considerable, the space left for the figure was of necessity small, less, indeed, than one-third of the opening; a rule which was never lost sight of, as thereby they avoided colouring in large pieces. The figures (which seldom exceeded three feet in height, and were oftener much less,) rested on a kind of battlemented frieze, (for pedestals, strictly speaking, were never used,) which sometimes bore the name of the saint inscribed thereon, or some other characteristic ornament. By these means the work acquired a broad and mosaic effect, not broken by

* Vide Plate of East Window of Killamarsh Church, Derbyshire.

† Amongst the many examples are very fine ones of this description, supposed to be originally from Lichfield Cathedral, now in the church of Norton near Twyford: these the Author recently restored for Lord Howe, and has a facsimile of one of them.

‡ See Plate of the Choir Windows, St. Chad's, Birmingham.

§ This window was drawn and also executed by the Author, from which his name has somehow been obliterated.

¶ See Plate of East Window, Bishopstone Church, Herefordshire.

¶ Vide Plate of East Windows of Killamarsh, Blackbrook, and St. Chad's, Birmingham.

** The Author has recently restored for J. H. P. Oakes, Esq. the East Window of Hessest Church near Bury St. Edmund's: it is decorated glass of the early part of the fourteenth century, which is shadowed *entirely* on the outside of it, the lines of depletion being the only painting on the inside. This glass, which is of the highest order of finish, is sufficient proof of this practice, independently of other general evidences, of which the Author has considerable quantities of different examples and periods in his possession.

shadowed subdivisions into paltry patches, but suitable to any aspect. In the churches of St. Ouen and St. Maclou, at Rouen, are some very singular examples, which we will advert to from their being remarkable exceptions to foreign construction in general. In these churches the disposition to render the pictorial interest of the windows subservient to the more important object of effect is especially evinced. Many windows in succession are seen lofty in the extreme; at the foot of each opening only a small portion, namely, a little more than its width in height, is devoted to the figures or pictorial part, which rest on the cill, and without the semblance of a pedestal. The part above, which constitutes nearly the whole space of the light, is filled with entire and lofty canopies, literally crowded with figures, which is accomplished by introducing translucent tracery, and so forming innumerable little niches, in which are representations of many saintly personages, angels, &c., placed as finials to the tabernacle work.* Nor are the metal parts of these canopies alike; some being entirely gold colour, others white, and in many instances gold and white. The grounds and apertures being different in each successive window, produce in the whole a most charming variety of effect; but it is as a whole that they are so admirable; taken singly, there is not perhaps one that would produce any striking effect. And thus it is in the present day; we erect perhaps one window, which may be excellent in itself, and we wonder that it has not the charm that such as these possess, that it has not all the beauties of all the works that are still in our memory, and conclude that the art is lost; and for these reasons there are few works of the present day that are not spoiled by attempting too much in each. Hence, perhaps, the remains of our ancient works have been so much neglected; for, being mostly in small patches, and possessing neither completeness nor the advantage of effect in masses, they have been thought unimportant, until the taste and judgment of the artist or connoisseur has rescued them from oblivion, by pointing out their real merit and value. The manner of drawing the figures of this period, which are larger than in the medallions of the last century, bears a great resemblance to the style and details of the great and other seals of the time, and is equally like the monumental brasses of this date, that is, quite upon conventional principles. In the early periods of this style the flesh parts were painted on glass of light madder colour, but afterwards white was continuously used. In the latter case the hair and beard were commonly stained yellow. It is not clear that the art of producing yellow on white was known before this period, and even in this time it was seldom done when the colour could be conveniently introduced by leading. The nimbus of this period was added in various colours, ruby, blue, yellow, green, purple, &c., regulated by the grounds with which they came in contact, and without any attempt to copy a reality, but aiming at the primary object, effect. Many curious evidences of this may be seen in the clerestory windows of St. Ouen, at Rouen, where the hair, beard, and even the eyebrows of the figures are variously coloured in ruby, blue, green, &c., clearly shewing that a balance and harmony of colour was deemed of the first importance, without reference to the natural appearance. Nor were the principles of Christian symbolism and heraldry departed from, for the skill which was exercised in the colouring universally provided that colour should not clash with colour; nor did this occur, even in the draperies of the figures, but was avoided by fimbriating them with rich orfrees and edgings of gold or silver, or vice versa. Christian and heraldic symbolism was, indeed, unsparingly introduced at this period, both on glass and in architecture, for all religious establishments, sees, monasteries, nunneries, and orders, kings, princes, prelates, nobles, knights, castles, and corporations, had their several heraldic distinctions and insignia, as shewn by their escutcheons, seals, &c. Universally, therefore, was this taste adopted in this great epoch of architecture, and thus was produced that grand uniformity of ideas which pervaded the whole body of architects, sculptors, painters, engravers, and carvers, as one man; hence, those wonders of this age, the remains of some of which are still left for us to contemplate. Many single works will exemplify this; but, for example, we will instance one. It is a monumental brass which still exists, though in a mutilated state, in Elsing church, Norfolk, and we will compare its details with the splendid

* See Plate of East Window, St. Mary's, Truro, Cornwall; which, though of the Perpendicular, will give a tolerable idea.

decorated glass which partly fills the windows of the same church. We allude to the monument of Sir Hugh Hastings, a portion of which is so well shewn in Carter's *Painting and Sculpture*, (Pl. 71,) and more recently in Waller's *Monumental Brasses*. In this we have at once a model for stained glass, decorative painting, colouring, armour, and architecture: in short we obtain an appropriate design for a window from this brass plate, which was once enamelled in brilliant colours. For these reasons, from the encaustic tile of the floor to the bosses of the roof—nay, from the crypt to the spire, we find one succession of grandly uniform ideas.

Pattern glazing was much used at this time; that is to say, various fanciful patterns depicted by lead lines only, sometimes in pale quaint colours, or otherwise in plain greenish glass. These were used mostly in the clerestory or the subordinate windows of the edifice; but not unfrequently (probably for economy) in the aisles. They were without any painting, and merely a higher order of glazing than ordinary quarrels. Many examples exist at Abbeville, Chartres, Rouen, &c., and most of the continental churches; the nearest, however, to us, are in the ancient church, and at the convent in the Basse Ville, at Calais: some of them are as old as this epoch, but they are still renewed and practised at the present day. They have a very ornamental and agreeable appearance, and are in good taste provided the patterns be kept in unison with the style.*

We now proceed to the examination and description of some examples still extant, with a view to ascertain the main principles, and, as much as possible, the various kinds of design and detail, which the artists of this epoch adopted. The first example which we will cite is the East window of

BRISTOL CATHEDRAL,

which is foliated, and is selected principally because it is a singular exception in the present remains of Decorated design, from its being so truly in harmony with the foliage in the architectural ornaments of this period, and from its principles of non-architectural embellishment in the way of canopy and tabernacle work, being as it were the connecting link from the preceding style in its planning and drawing, and assimilating only in a slight degree to the centre opening in the triplet at Westwell.† The choir, of which this window is a portion, is attributed to Knowles, who became abbot in 1303. Speaking of it, Lysons says, "This bears evident marks of being part of the building erected by Abbot Knowles, in the latter end of the reign of Edward the First; for, besides the beautiful east window and the arches under it, which agree with the style of architecture then in use, the arms (England as used before Edward III.; of Clare, Earl of Gloucester, the last of which family died in 1314; of Berkeley, with the addition of the crosses, first added by Thomas Lord Berkeley, who succeeded to the barony 9th Edw. I.,) which appear below the window, serve very nearly to ascertain the date.‡ This window is most simple and beautiful in its tracery, and equally so in its glass; it consists, or rather did consist, of foliage throughout, without the slightest mixture of architectural features. The principal spandrels are composed of circumscribed medallions, on which are displayed as many shields of the shape of the inverted arch, bearing the arms of Berkeley, Clare, Despencer, Warren, Beauchamp, Bohun, Mowbray, Willington, Montague, Bradstone, &c., the remainder of the space being filled up with rich and luxuriant foliage of vine-leaves and grapes, on ruby and blue grounds, alternated and richly diapered, a border running round each spandrel. The lower part is of nine lights, each of which is surrounded with a flowing border of exceeding richness, which incloses the principal part of the design. This latter exhibits a fine and free distribution of foliage running completely over each panel, the stems so contrived that they form oval or parallelo-

* The Author glazed the whole of the windows of the new church at Osmaston, in Derbyshire, in this manner, and introduced the same feeling in all the windows of St. James's Church, Paddington.

† See ante, page 33.

‡ "Gloucester Antiquities," p. 29. Lysons has partly but imperfectly represented this glass in Plates XCIII. and XCIV. of the same work

gram shapes, which contain figures of prophets and apostles holding inscribed labels.* Unfortun-
ately this glass is at present in a very imperfect, fragmental, and mutilated state, and requires a very
careful examination to ascertain and judge of its original perfection; the whole of the back-grounds
have however been most elaborately damascened, and it was composed of material of the highest
order of beautiful colours. In its original state this window must have been a most glorious exam-
ple, and a more charming conception has perhaps scarcely ever existed, containing as it did gor-
geous heraldry, the threading vine, and the wine-like effect of the enriched ruby counterchanged with
the damascened blue, producing an entire display of symbolic and heraldic blazonry, but at the same
time incorporating figures which still preserved a pictorial interest, and thus keeping up the feeling of
the preceding styles by incorporating medallioned effects, and so making each separate aperture of
the window a perfectly decorated enrichment, without deteriorating the art by interfering with the
architecture, as in the succeeding style, which produced figure and canopy, architecture within
architecture, and as it were assumed the province of the statuary.

There is an objection felt now to placing armorial bearings in east windows from a fear of vio-
lating true principles; but here, as we have shewn, it was abundantly used, and this is only one
amongst the many examples which prove it to be quite in accordance with ancient practice.

Canopied design is next in order, of which there are many varieties, adapted according to the
circumstances of their situations. The windows to the north and south of the choir of Bristol cathed-
ral have been filled with heraldic figures and canopies, one of which still remains, but it is dis-
jointed. This is circumscribed by a border of semi-lozenges of yellow on a ruby ground; the cen-
tral part contains a knight in plated armour, with a gorget of mail; he bears a shield on which is
emblazoned his arms, gules a cross argent, and he is holding a lance, to which is affixed a pennon,
emblazoned as his shield. This figure is on an enriched blue ground, on each side of which rise
columns terminating with pinnacles, which support a lofty canopy composed of a very acute
crocketed gable, with a trefoil arch beneath it. Many shapes and paneled entablatures of different
colours are introduced, surmounted by tabernacle work and buttresses on an entire ruby ground.
These windows further exemplify the practice not only of introducing heraldry, but heraldic figures,
into the most sacred parts of a church.

It is worthy of remark, that in the whole of this glass the diapering was not accomplished, as
in the later examples, by cleaning out the patterns from dark grounds, but by developing them with
thinly described lines, and occasionally by reticulating and producing a lace-work like effect. The
whole character of these works has been exceedingly bold, but the minor parts and the details are
most minutely and carefully pencilled. The windows, although they bear ample evidence of having
been magnificently filled, are now principally occupied by mutilated remains, sadly jumbled together.

THE ABBEY CHURCH OF TEWKESBURY

possesses still some fine remains, which on an extensive scale further shew not only the identity of
the principles of heraldry with those of stained glass, but the disposition at this time of freely intro-
ducing figures of lay and military persons and heraldry into the sanctuary. These windows, on the
north and south of the chancel of this church, comprise knights, armour, arms, canopies, and borders.
The tracery parts consist of rich scrolls of vines, very similar in character to those in the East win-
dow of Bristol cathedral, but they are entirely white, excepting the central boss, from which the
ornament emanates, and are on a massive ruby ground richly diapered. The lower or principal
lights, four of which are in each window, contain knights in complete armour of plate and mail,
each having a surcoat on which their several arms are emblazoned, one hand resting on the hilt of the
sword, which depends from the girdle, the other holding a lance. They represent Clare, Zouch, &c. †

* Vide Plate of West Window of Snettisham Church, Norfolk, which will give a perfect idea of it.

† They are represented by Lysons in his "Gloucestershire Antiquities," Plate LXVI. and partly by Carter in his "Painting and Sculpture."

they are on highly enriched back-grounds of blue, green, &c. and are bounded by columns pencilled as masonry as high as the commencement of the canopies, which they seemingly support, these being pinnaced, crocketed, and buttressed upwards. Exterior to these is an enriched border, which incloses the whole subject. The canopies are very lofty and spiral, acutely pointed in their upper parts, and pierced in many forms, representing windows, &c. differently coloured; the lower parts are hexagonal, having a sort of roof to connect them with the upper portions. Many bands of colour of different tints are introduced, and an arch beneath spans the width. The parts below the figures were originally pedestalled in the form of panels, containing coats of arms, inclosed within a border formed of a quatrefoil and square combined.* Some of these are still to be seen distributed amongst the fragments in the different windows; indeed the whole of these still beautiful remains are in a lamentably neglected and imperfect state. Many other instances exist, shewing the heraldic taste of this period in connexion with this art, as in the

ARMORIAL WINDOW IN YORK MINSTER,

which is one of the windows in the north aisle, in which nearly the whole sixteen remain filled with stained glass. This window has three quatrefoils in the tracery, which constitute the main part of it; they are filled with foliated ornaments similar to those at Tewkesbury abbey. Below these are the three principal lights, which contain six subjects, each under a lofty canopy, and at the bottom of the centre light, is a mortuary figure kneeling. Interspersed with these are coats of arms and figures in coats armorial: the latter are, first, the Emperor, King of Arragon, Old England, Old France, the same repeated, Beauchamp, Clare, Beauchamp repeated, Ross, Mowbray, Clifford, and Percy. The shields of arms are, from the top downwards, St. Peter, the Imperial, England, Old France, Arragon, King of the Romans, Castile and Leon, Jerusalem, and Navarre. Each light is inclosed with an armorial border of the imperial eagles and the regal lions rampant, each on their proper field. Although this window is more especially heraldic, from which circumstance it is termed the *Armorial Window*, still there are few of the windows of this age in the same Minster which have not a liberal sprinkling of heraldry, and even in this instance it is, as previously shewn, intermixed with sacred subjects, a remark which will apply to most other edifices. The fact is, chivalry and the Catholic religion were so intimately combined in the middle ages, that the free use of what seems to us *merely* secular ornaments need not create surprise. Arms were, in a sense, religious emblems; they pertained to the soldier of the cross; they could not be separated from the Church, in whose service the bearers of them were proud to fight. The very origin of heraldry, the crusading expeditions, was religious; and it is necessary in considering the works of the ancient artists to bear this in mind, lest we should attribute to them a secular spirit, which they were far from possessing.† The great west window of York Minster is also a fine example of figures and canopies: in it are depicted the eight first archbishops, and eight saints of the Church; at the bottom of the window is much pattern and reticulated work, instead of pedestals, to elevate the lower row of figures from the bottom of the cill. In many instances in the same edifice and elsewhere, the figures of saints, &c. are exhibited under canopies, and beneath them medallion subjects illustrating some event connected with their history; nor were these windows always occupied with coloured glass in full design, but quarrels, ornamented and plain, frequently occurred at different parts as a back-ground to the whole. Although single figures under canopies formed the prevalent style at this time, still an inclination to medallioned legend lingered in the practice of placing subjects of two or more figures together beneath canopies, but confining them to one compartment, as in the armorial window, and taking care that each should be complete in itself. A good example of this description is in the

* Vide Pedestals in Plate of Altar Windows, St. Chad's, Birmingham.

† A MS. in the Lansdowne Collection (74. fol. 117^b), now in the British Museum, preserves some coats of arms which were remaining in the windows of old St. Paul's cathedral, about the year 1609; they were drawn in pen and ink by Nicholas Charles, Somerset Herald. Amongst them are those of Ralph Hengham and John of Gaunt.

CHURCH OF ALL SAINTS, YORK,

which is the last example which we shall bring under notice of the *canopied style* of this period. Here are represented two figures displayed on a ruby diapered back-ground, both under an acutely crocketed gable, arched underneath. The inter parts are highly enriched with various trefoiled and other ornaments: the back-ground of the gable is blue, (as high as its finial,) which is terminated by a rich horizontal band of gold and colour. Upon this are set three elaborate pinnacles, buttressed, the back-grounds of which are ruby as high as the buttresses, thus leaving the pinnacled parts of them to tower on the ground above, which is of white quarrels, having brown lines trickling over their surface with their terminals stained yellow. All the canopied parts are of gold colour, and the whole is inclosed with a foliated border of green, yellow, and white. This work is of the middle of the fourteenth century, at which time the power of staining yellow on white glass had been fully acquired, and no example which exists could better exhibit the difference between it and that which is coloured in the glass when manufactured, as it largely partakes of both.

The GEOMETRICAL style next claims our notice: this, as was mentioned under the last epoch, was at all times plentifully used, more particularly in this century. The windows of the

CHAPTER HOUSE OF YORK CATHEDRAL

are amongst the earliest examples of this kind, and are completely filled with geometrical glass. Their date is of the earliest part of this century, viz. 1307. The borders of these windows are richly coloured and depicted by an undulating or wavy line running upwards by way of stem, from which sprout forth leaves into each reverse angle. These are all white; the ground of these borders is ruby: a blue and a white margin next the jamb, and a green one next to the panel part of the window, make the border complete. The interior of the design is made up of flowing lines and lozenges of marginal colours intertwined, and many of these are of white glass painted brown, and have ornaments scraped on them. The whole ground of the window is of white, on which is shown threading and flowing foliage in brown lines, ingeniously and freely distributed. Over all, and emblazoned on these general grounds, are medallions, bosses, subjects, &c., richly coloured.*

TRUMPINGTON CHURCH, CAMBRIDGESHIRE,

possesses some small remains of rich geometrical glass, especially in the chancel, which is also of the early part of this century. The principal spandrel of one of the windows has the arms of Edmund Crouchback, Earl of Lancaster, (Gules, three lions conjoined at the head in centre, argent,) emblazoned on a triangular shield; the remaining portion of it is of foliated lines and colours distributed. Beneath this are the two principal lights, which are composed of a border of leafage and colour interspersed, and inclose panels of geometrical lines principally formed by *leading*, which are rendered into threading margins by double lines painted near them on the glass; a perpendicular stem runs up the middle of the compartment, *stained yellow*, from which the foliage is distributed over the whole surface of the work. At the central parts are bosses of yellow glass, having lions' heads (derived from the shield) thereon.† This window is somewhat remarkable from the circumstance of its exhibiting the power of *staining yellow* on white, and is the earliest instance of it which we know of, being nearly two centuries anterior to its professed discovery by the Germans. It was

* Vide Plate of Bishopstone Window, Herefordshire, which is constructed upon similar principles. A portion of this glass is engraved in Shaw's "Encyclopædia of Ornament," and in Browne's "History of York Cathedral."

† This window is imperfectly represented in Lysons's "Magna Britannia," Cambridgeshire, p. 58.

indeed commonly, although sparingly, used in this country in Decorated glass, but this example is an early instance of it. Geometrically patterned windows, after the manner of the last example, in many forms and varieties, were very prevalent throughout the Decorated period, and there are still many remains. NORBURY CHURCH, in Derbyshire, possesses some fine specimens of this style in the north and south side windows of the chancel. They much resemble in character those of the chapter-house in York Minster, and have shields of arms in each light, but very little other colour except in the borders. There are some considerable remains in

CHECKLEY CHURCH, STAFFORDSHIRE.

The chancel of this church contains three windows (the eastern and the next one to it on each side) quite filled with stained glass, and in a remarkably good state of preservation. They appear, however, to be composed of portions of several windows taken from the same edifice, and put together at a recent period. The style of the chancel is Decorated, and so similar in its details to that of the adjacent church of Norbury, (the stained glass in which in many respects much resembles this,) that it is probable they were the work of the same architect.

The east window is a large one, of five lights, having plain intersecting mullions without foliations in the head. The general plan or pattern of the glass is composed of circles, inclosing double quatrefoils, and formed as usual by their lines of colour, with coloured bosses in the centre. The borders are very rich, some of vine-leaves, others of an heraldic character, with castellated designs and fleurs-de-lis, and having a small exterior margin of white glass. The whole of the mosaic pattern not occupied by colour is grained, or covered with creeping vine-leaves and tendrils. There are two tiers of subjects in this window, extending in parallel rows one above the other, across it at equidistant points in the entire length. The lower tier comprises in the centre the Crucifixion under a trefoiled crocketed canopy; the ground of this and all the rest of the subjects being rich ruby, except that of the central upper one, which is blue. The side subjects in the lower tier are inclosed in a complex design, formed by the union of a vesica with a square, the sides of which expand into semicircles. In one of these are three knights dressed entirely in chain mail, with flowing surcoats; a circumstance which fixes the date of the windows at a period not much later than 1320, after which plate armour came gradually into use. This is another among the innumerable instances of the association of armoury and an heraldic feeling with stained glass. The upper tier contains small figures standing under trefoiled canopies; they are quite perfect; three of them are bishops in full vestments, the other two are saints. In the head of the window are circular ornaments and shields.

The two side windows, each of three lights, are similar to the above, but the pattern of the back-ground varies from circles to plain quatrefoils and interlacing vesicas, probably as the parts have been brought together from various windows. There is in these however only one tier of medallions, about midway in the height. The grounds of these are, conversely to the east window, blue at the sides, and ruby in the centre. Here are the figures of the Virgin and Child, and of saints and apostles under canopies. Most of these have labels with inscriptions, in what are commonly called Lombardic characters,* still very legible. One is "Jacobus," another, "Johannes;" and they are very interesting as a very early instance of labels pendant from the figures,† instead of being placed under the feet. Another represents a kneeling figure, with an inscription in two lines across it. These windows are very fine in design, colour, and effect, and altogether must be considered as among the best specimens of the age which we possess.

MERTON COLLEGE CHAPEL likewise contains some valuable remains of this kind. These, which are in the side-windows of that structure, much resemble in their general ground and treatment those of Trumpington church just named, the principal difference being, that in each open-

* See note † ante, page 37. Lombardic capitals were also continuously used down to the time of Edward III.

† See Plate of West Window, Snettisham church, Norfolk.

ing, at about two-thirds the height of the windows from the cill, small square-headed compartments are inserted, quite independent of the design, on the ground of the window. These small compartments each contain canopies and figures most exquisitely treated; an arrangement which presents, from the continuation of the square compartments through a series of windows, the effect of a *stiff band of colour* on a light ground. It is a style now seldom used, from its only being suitable to side-windows, on account of the last-named circumstance. Excellent examples of these square-headed compartments exist also in the north aisle of Cockayne Hatley, in Bedfordshire, and in St. Martin's church, Stamford.* This, which was the most primitive mode of introducing effigy and architecture, seems to have led to that long favourite mode of planning, viz., figure and canopy comprehensively throughout the whole opening.

In the east window of OXTED CHURCH, Surrey, are four large spandrels, quatrefoils, of about the middle of this century. They contain severally the Evangelical attributes, viz., the angel, the lion, the calf, and the eagle; they are most spiritedly designed,† and are displayed so nearly upon heraldic principles, as to admit of description by the ordinary rules of blazon.‡ They are boldly and vigorously painted in outline, and the grounds are highly enriched with diapered ornament.

Some excellent though small remains of glass of this period are in the east window of CRANLEY CHURCH, in Surrey. One of the spandrels contains the figure of Christ sitting in Judgment, which is chiefly remarkable from the globe in his hand, as emblematic of the world. On this is heraldically portrayed, in outline, the three great epochs. The lower half is wavy, intended to represent the flood; in the two upper quarters are displayed the tables of the law and the cross of redemption.

Quarrels were much used throughout the whole of this epoch, sometimes with marginal bands, sometimes without, and complete in their several patterns, or with the ornament distributed through a number of them, as running over the entire window, these often receiving medallions with various subjects and devices. Reticulated work was also much used during this period, here and on the continent, of which Mr. Shaw has given examples (in his "Encyclopædia of Ornament") from Altenburg, &c. It is worthy of remark, that at this period more green and purple were introduced than in the preceding epochs, especially in the draperies of the figures and in the foliated parts, a marked indication of its becoming less severely heraldic, these tints being very rarely introduced in heraldry; indeed, the very principle of figure and canopy is a sort of inroad upon the consistency of decoration, an assumption of the vocation of the architect and the statuary, and an indication of an approach towards a deterioration of this art.

Having, therefore, in the preceding remarks endeavoured to explain and shew the chief varieties, and the ancient manner of constructing the designs for stained glass as connected with Decorated architecture, we deduce from them the following classification of the laws and leading features of this epoch:

1. FOLIAGED.—As in the East Window of Bristol Cathedral.
2. CANOPIED.—As in the Choir of Bristol Cathedral.
the Church of Tewkesbury Abbey.
the Armorial Window of York Minster.
All Saints' Church, York.

* "Hints on Glass Painting," by an Amateur; Plate 12 represents an uncoloured example of this glass. Parker, Oxford, 1847. Exeter cathedral has some exquisite examples of Decorated glass of this kind in the east window, but it is the glass of the old Decorated window adapted at the time to the present Perpendicular window and its tracery, and thus presents the same anomaly that a late superstructure would upon an early style, the tracery parts not being in harmony, although the figures and canopies are beautiful despite their association.

† See Plate of St. Petrock, Cornwall, the emblems in the spandrels of which are drawn from them.

‡ This glass was originally removed from the spandrels of the north and south side chancel windows, previously to their restoration and adaptation to their present situation, (together with other new ones,) by the Author; they are as follows:—1st. Argent, an angel sejant proper, habited vert, wings displayed gules, nimbus azure, debased by a label of the first, inscribed S. Mattheus, in Lombardic capitals:—2nd. Argent, a lion proper (deep amber), winged gules, nimbus vert, a label as before, inscribed S. Marcus:—3rd. Argent, a calf gules, unguled or, nimbus azure, winged vert, a label as before, inscribed S. Lucas:—4th. Argent, an eagle proper, membered or, wings displayed vert, nimbus gules, a label as before, inscribed S. Johannes.

3. GEOMETRICAL.—As in Norbury Church, Derbyshire.
 Checkley Church, Staffordshire.
 the Chapter-house, York Minster.
 Trumpington Church, Cambridgeshire.
 Merton College Chapel.
4. QUARREL.—All that pertains to Geometrical may be applied to this, the only difference being the change of quarrel ground for geometrical.

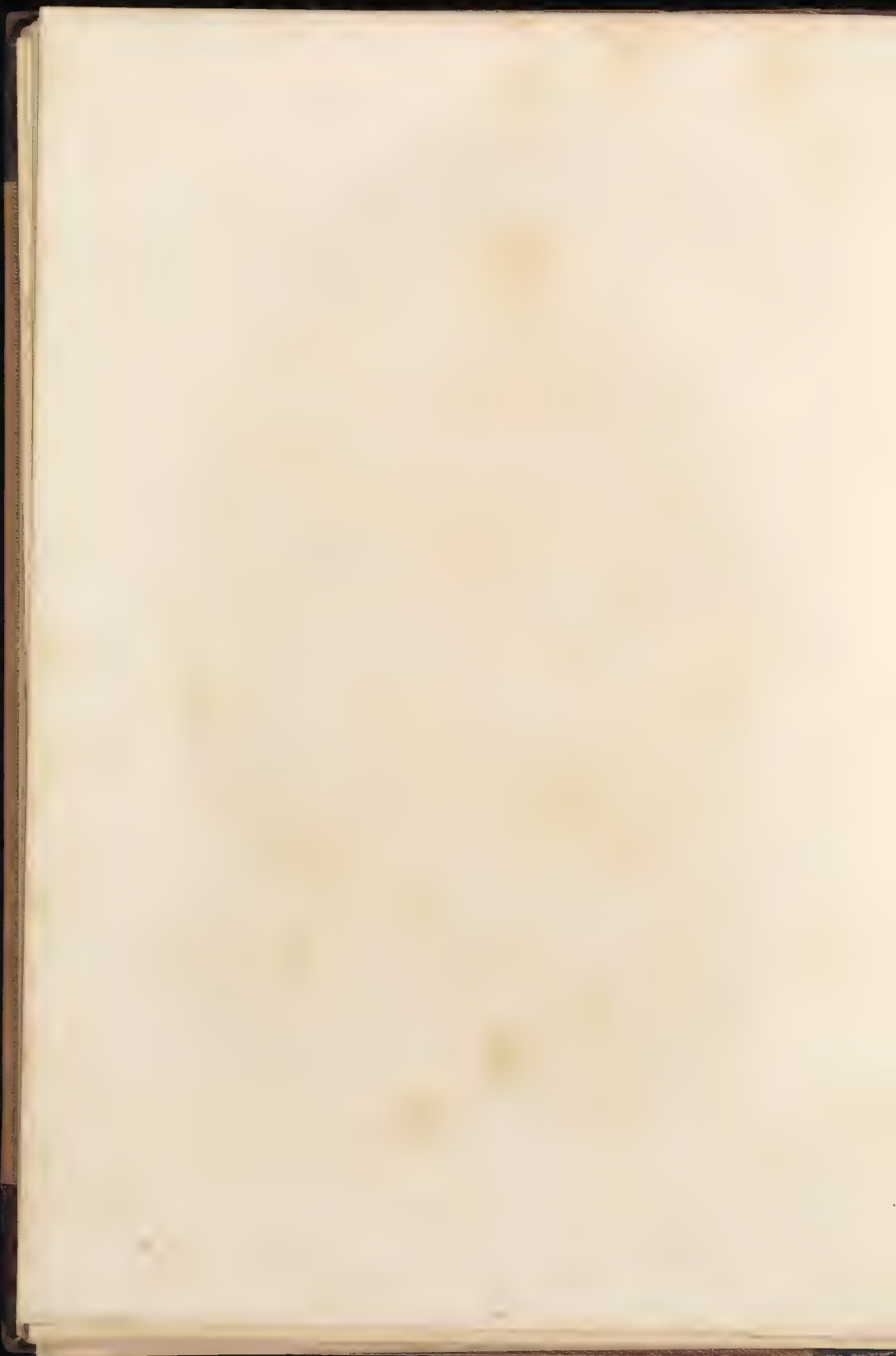
We will conclude our observations upon this style with the following document, which was evidently for the reinstatement of the Decorated glass in the present east window of Exeter cathedral. "On the 7th of March, 1391-2, the Dean and Chapter concluded an agreement with Robert Lyen, glasyer, and citizen of Exeter, (who on the preceding 28th of April had been sworn into the office of glasyer to this cathedral, with a salary of 26s. 8d. per annum,) to glaze the great window newly made at the head of the church: it was covenanted that for every foot of *new* glass he should be paid 20d., and for fitting the *old* glass, 3s. 4d. per week, besides 2s. for his assistant."* This contract relates to the present east window; "the window newly made," to the existing Perpendicular stone-work of it; and the "old glass" to the present beautiful Decorated glass (which had been removed from the former window of its own character) now therein inserted.

* Vide Britton's "Exeter Cathedral," p. 95.





East Window. St. Thomas's Church, Winchester.







Great West Window of Snettisham Church Norfolk





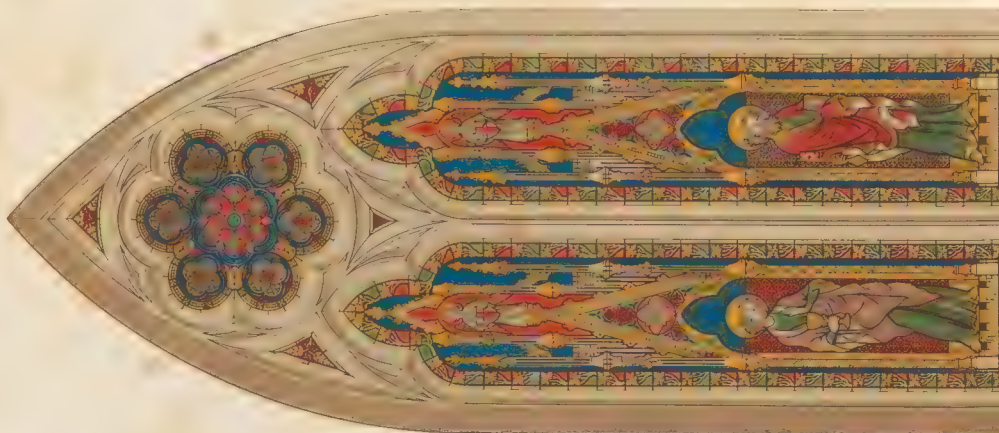
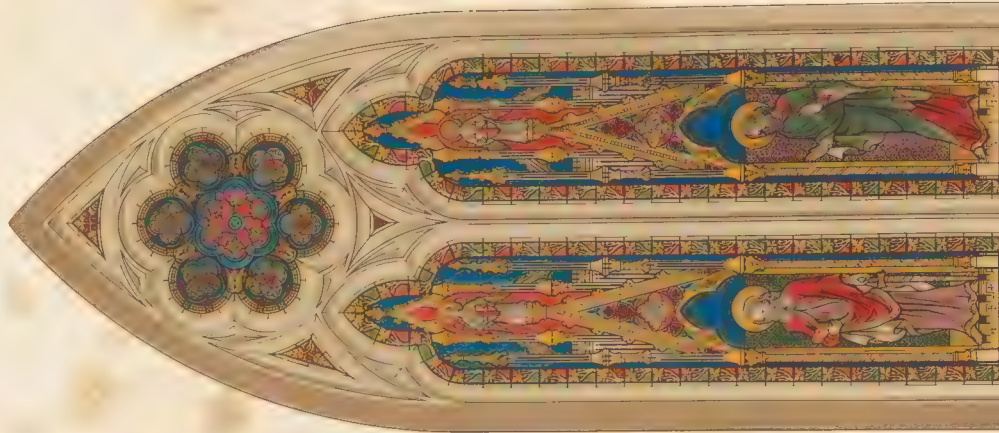


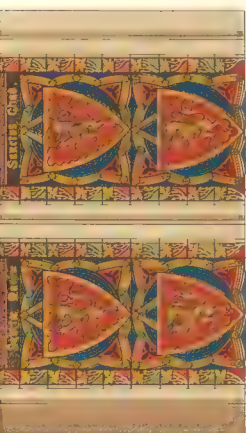


Chancel Window. Christ Church, Coleley, Staffordshire.









MS
Jensen

The
Windows of the Choir
Saint Chad's Church
Birmingham.



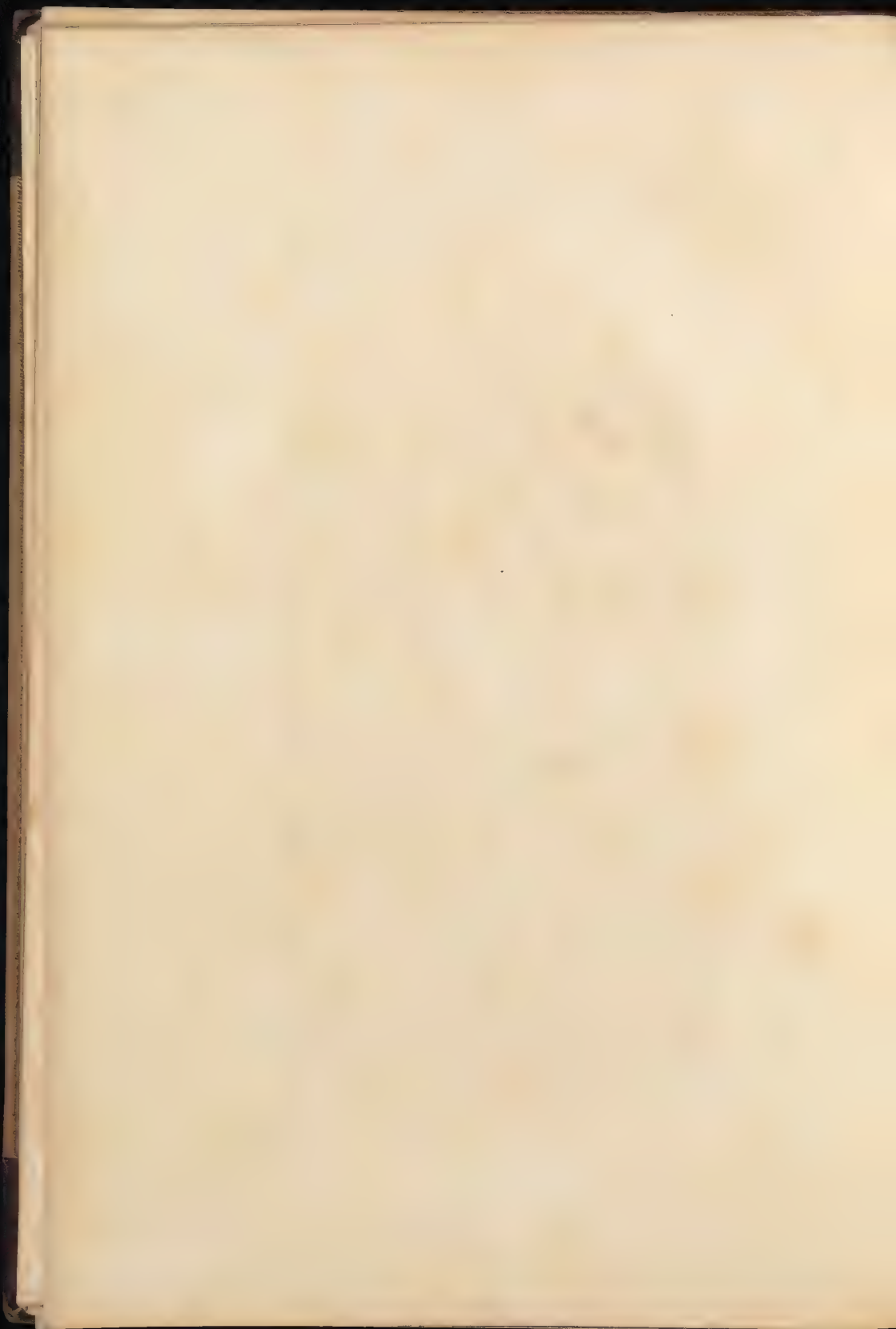






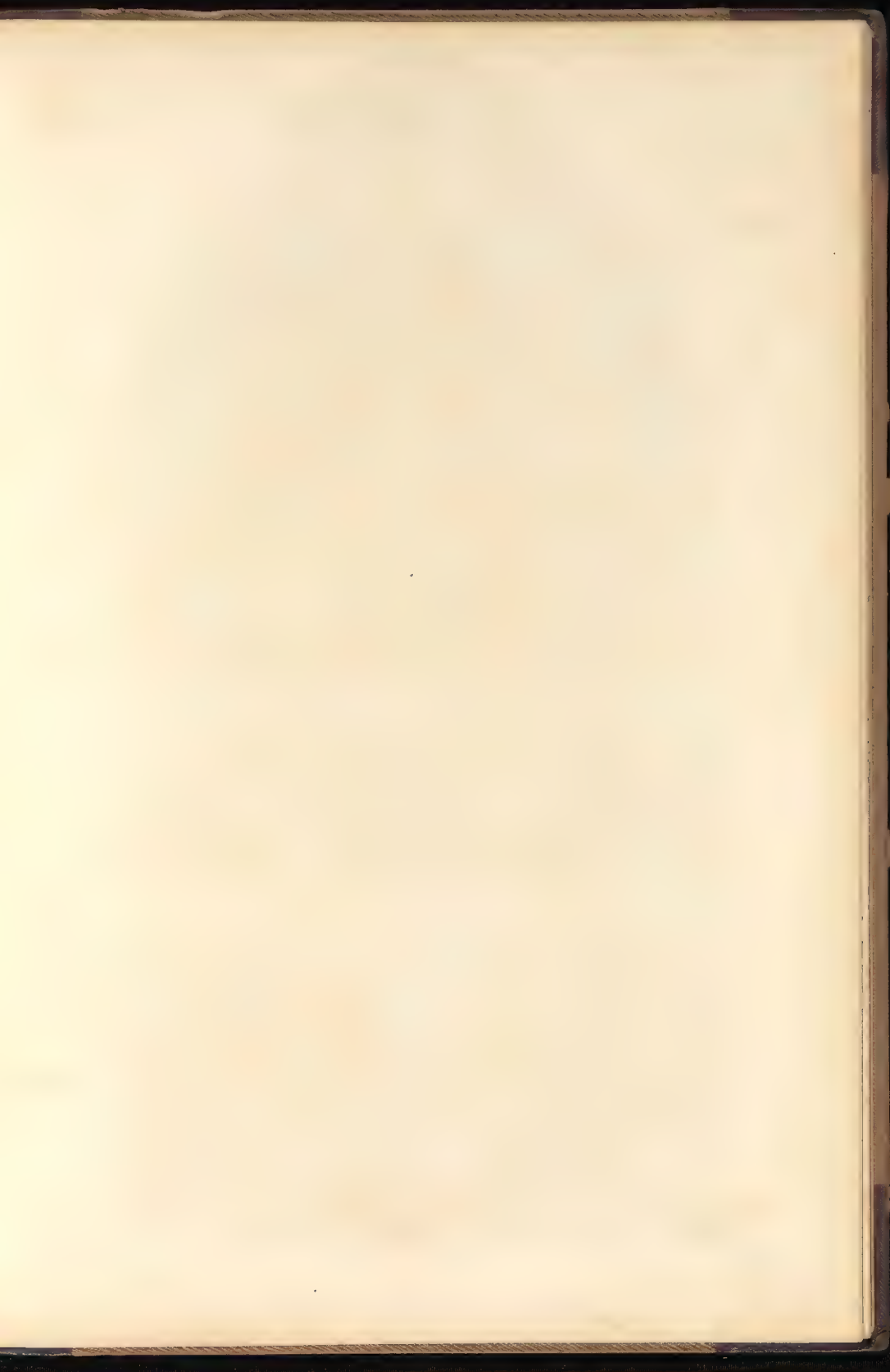
Altar Window Blackbrook Catholic Chapel.

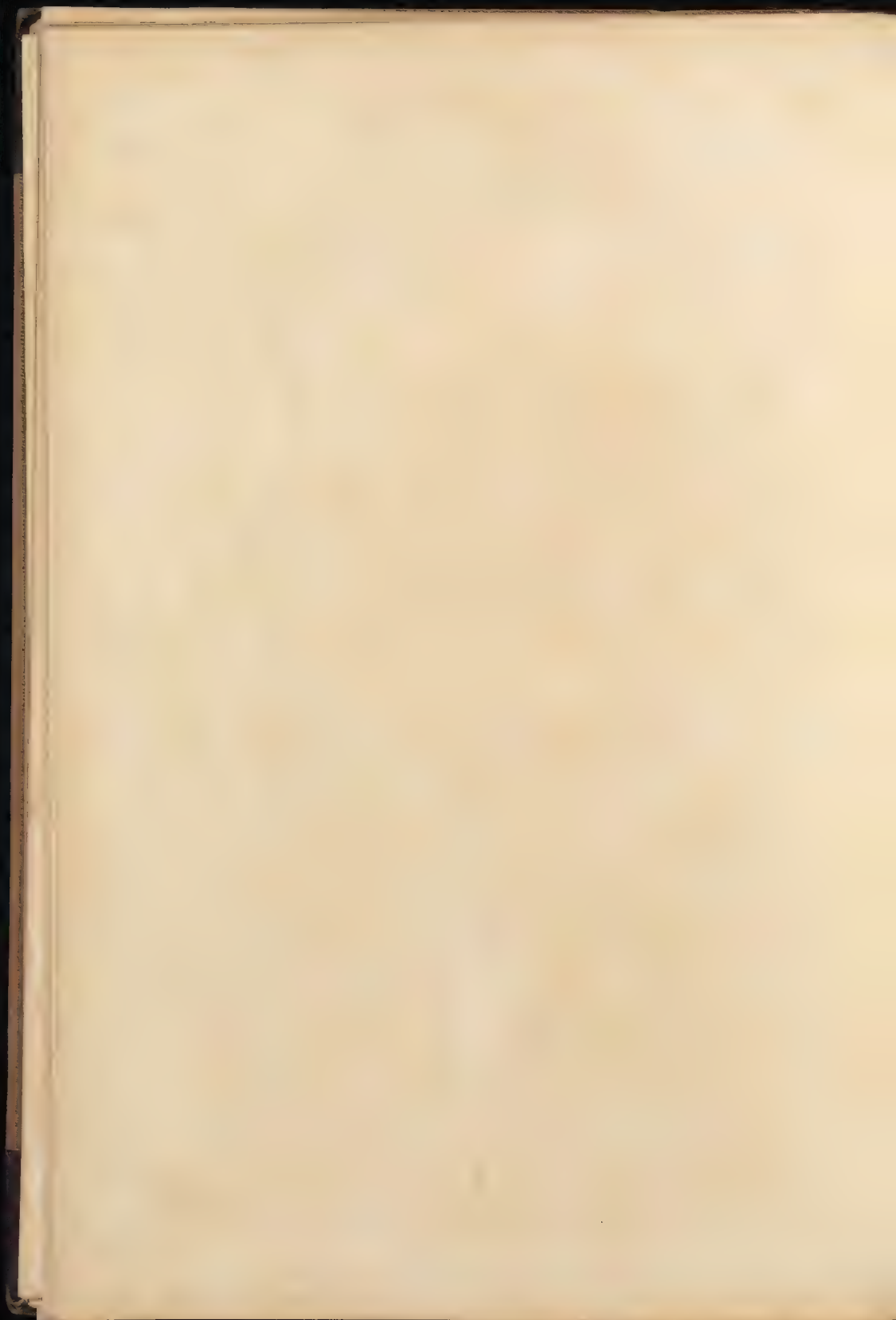






The East Window Bishopstone Church Herefordshire







~ Killamarsh ~ Chancel ~ Window ~



STAINED GLASS

DURING

THE FIFTEENTH CENTURY,

INCLUDING

PALATIAL AND DOMESTIC.



THE FIFTEENTH CENTURY.

THE Third-Pointed or Perpendicular style was introduced at about 1377, and was wholly confined to this country. It presented such great architectural differences from the preceding style, that it scarcely appears to have directly emanated from it; yet, extensively as it was applied and highly as it was enriched, it never did acquire the grandeur, dignity, or magnificent conceptions of the Decorated, though it was practised in its various modifications from the reign of Richard the Second down to that of Henry the Eighth, a period of more than a century and a quarter. Although this style is an undoubted deterioration of ecclesiastical art and architecture, still many great and noble works were accomplished in it, amongst the chief of which are the cathedral of Winchester, as reinstated by the great William of Wykeham, and the choir of York Minster. In Dickinson's *History and Antiquities of Southwell Minster* it is stated, that "From the time of King Edward the Third, when the departure from the chaste simplicity of the preceding ages first took place, almost every reign produced some new species of ornament, or some modification of the old. About the death of King Henry the Sixth, or, at most, not later than that of his immediate successor, Gothic architecture is supposed to have arrived at its acme. There are, indeed, some few instances in the subsequent reigns of Henry the Seventh and Eighth, where the taste of the architect does not seem to have been corrupted by the prevailing rage for finery; but these are, in general, buildings which were begun under the preceding monarchs, where the designs were already formed, and, not unfrequently, where the edifice was so far erected as absolutely to dictate the particular mode in which it must be finished. These, however, are exceptions to the general style of the times; whether the taste in which they are built owes its adoption to necessity or to preference, the architecture of the age was what Warton has denominated 'florid Gothic.' It was ornament without beauty, profusion without taste, labour without its ordinary consequences—magnificence; without the smallest pretensions to taste, elegance, or harmony, it was splendid affectation, meretricious frippery."* It is difficult at this time to conjecture the cause of this sudden change, but a little reflection will enable us to form some judgment upon the matter. From the slight remarks which have been made upon the preceding styles, it will be found that the greatness of Gothic architecture was analogous and coeval with the days of the Crusades, of chivalry, of ecclesiastical and military grandeur, when kings, prelates, knights, and squires, mingled in devotional and processional display, when churchmen and laity devoted their energies and means to Christianity and its edifices, when in fact each baron was powerful in his hereditary domains, and ever ready to take up arms for his faith, his honour, and his king. But, as civilization and the arts of peace progressed, domestic comfort was more studied than military strength, and thus ecclesiastical architecture superseded the castellated even in its application to secular buildings. Then were the airy halls constructed, with their vast windows of rich armorial decorations; and hence something of a secular character was imparted to arts, which had hitherto been exclusively applied to religious purposes.

There are perhaps few of our churches which have not some remains of Perpendicular glass in them, either of the earlier or later kind, so extensively was this art applied during the times of which we are speaking. But its character, details, treatment, and effects, were as different from those of the preceding period as was the architecture to which it was adapted. The mosaic, medallion, and geometrical forms of enrichment were now entirely abandoned, and a much greater proportion of white glass was introduced than in any of the foregoing styles, which was obviously to preserve as

* Vide Dickinson's "Antiquities, Historical, Chronological, &c., of Nottinghamshire, comprising Southwell," pp. 78, 79.

much light as possible, and at the same time to chasten and subdue it; which purpose they accomplished, although by a comparative impoverishment of effect, which fell far short of the exceeding richness of the preceding styles, and this was in a great measure owing to the white glass of the whole of this period being less tinted, and not of that greenish tone which was so universal in the earlier windows.

All the glass of this epoch is of a much thinner substance, and more fragile in kind, than is to be found in any earlier time, (much of it is even less thick than that used at the present day,) which sudden change, for it differed little in this respect from first to last, is difficult to account for, unless the artists had previously been accustomed to obtain it from "beyond seas,"* and then resorted to home manufacture. Whether such be the case or not, it is certain that the glass used in connexion with Perpendicular architecture in general, is somewhat poor and feeble as compared to that of the twelfth, thirteenth, and fourteenth centuries, not only in substance, but also in quality and colours. It is not improbable, from its differing so entirely in substance and colouring, that glass for artistic purposes was now either only first made or again revived in this country. Indeed, the glass of the Perpendicular period, though thinner, was more equal in substance than the preceding; and, as a mere article for general use, a vast improvement in its manufacture. The over-thickness of glass must at all times have been a great disadvantage in modelling windows, (which, in fact, were never made sound,) from its intractability; and it is not to be doubted, that, mechanically speaking, later works are much more compact, from the more equal substance of the glass and the lead, and it being, therefore, more perfectly moulded together. At an after period the glass was clearly manufactured of a substance calculated to meet the powers of the diamond upon it.

The mode of constructing the designs for this style in no respect resembled those of the preceding, for, as the windows had become enlarged and elongated, transoms were introduced to subdivide and support them; and yet, although the area for glazing was more spacious, and so gave more scope for display and effect, the minuteness of design which was generally adopted was incompatible with grand effects; the object apparently being more to amuse the eye with the study of the parts, than to delight the mind by the impression of the whole. But, having once departed from the geometrical and medallioned principle, by the introduction of figures and canopies, it was natural to pursue the new idea to excess, and so to cover the whole surface with scenery and figures, where before the back-ground was the real design of the window, and the medallions only so many ornaments and enrichments upon it.

The earliest kind of Perpendicular design was generally composed by placing square compartments, each in itself a complete subject, successively surmounting each other, by which means the several lights of each window were filled. A good example of this kind, of a rich character in colouring, is in Morley church, Derbyshire. This is a legendary history of Saint Robert in many compartments. It was brought hither from Dale Abbey at its dissolution, and is of the same date as that in the east window of York Minster. Some fine examples of pictorial glass of this style also exist in the church of St. Neot's, Cornwall, and in St. Peter's Mancroft, Norwich, which will come under our notice in the course of our remarks on this style.

Figures canopied were also much in vogue at this time, and the application of them to this style is very nearly if not quite coeval with subjects in compartments, for even these were accompanied by small figures and canopies in the tracery parts; nevertheless, the width of the main openings seems to have had some influence over the designs in these respects, for it will be generally found that when their width exceeded two feet, panel subjects were resorted to, and when they were from one foot upwards, they adopted figures and canopies. There may be exceptions to this rule, but these are for the most part windows of a great elevation, in which larger figures than are common

* "John Prudde, of Westminster, called simply Glazier, appears to have painted the windows in the chapel, (Beauchamp Chapel, Warwick), and it was particularly stipulated that 'he should employ no glass of England, but with glass *beyond the seas*, and that in the finest wise, with the best, cleanest, and *strongest glasse of beyond sea that may be had in England*, and of the finest colours of blew, &c.'" —Vide Walpole's "Anecdotes of Painting," vol. i. p. 66, 4th edit., 1786.—From the above we may conclude that the glass then made in England was thinner in substance and inferior in colour to that manufactured abroad.

to the style were desirable, as in the east end of Winchester cathedral. Figures and canopies were in fact common to this style throughout. Sometimes they were in tiers of two or three in each light, as in the west window of Cirencester church; but more commonly single canopied figures occupy entire openings. Innumerable examples still exist in Morley church, Derbyshire, All Saints church, York, &c.

Figures on quarrel grounds were also much adopted at the middle and latter end of this century, often resting on scrolls,* with their names or other inscriptions thereon; likewise on depicted trusses, as at the church of Barton-under-Needwood, Staffordshire, West Wickham, in Kent, &c. Flowered quarrel windows were also constantly used in filling the clerestory side, and even the eastern windows: they generally had borders of some rich colours, and were often otherwise embellished with Scripture texts, devices, or heraldry, as in Henry the Seventh's chapel at Westminster. Scripture texts were also introduced on diagonal stripes† alternated with the quarrels, and likewise on convoluted scrolls distributed in different parts of the windows. Headings of foliage and colour may also be introduced with good effect in connexion with these, together with shields and entablatures containing attributes, devices, monograms, or scriptural subjects.‡

The canopies in the glass of this style in general very little resemble the architecture of the period; they are, in fact, rather conventional than strictly imitative.§

The detail of this style is seldom effective: still it is most carefully pencilled by fine lines intersected with crossed lines, instead of deep shading, much after the manner of engraving, upon which feeling it seems to have been done. In this respect there is no variation from the commencement to the termination of the style; indeed, the whole of the glass of this epoch is so similar in principle, that it might almost be supposed to be the work of the same hand. In all Perpendicular glass, shading was more resorted to than in the previous styles. The outlines being less vigorous made this necessary, but it was so managed that it only in a slight degree subdued the picture, without obvious shadowing. The glass of this epoch is less encaustic than in the preceding ages, whence the universal disfigurement of it; and, the windows being less heavily outlined and painted as well as more within the reach, they have suffered more than the earlier examples. Few if any modern artists have attempted to follow Perpendicular models accurately; it is, indeed, most difficult to do so, from the character of the designs, which combine very peculiar arrangement, quaintness, and high finish, and to carry it out faithfully must be the result of much study, time, and care.

All that seems to be attempted now in this style is to construct designs something after Perpendicular principles, so far as canopies and minor parts are concerned, and the figures after the Decorated, modified in drawing and treatment upon Germanized principles of oil and shadowy painting; whereas, in fact, the glass of this style bears a closer analogy to engraving, depending as it does for its effects principally upon hatched cross lines, rather than upon its shading. It can be scarcely said that any Perpendicular works (save restorations) have been faithfully repeated upon their own true principles since the close of the epoch, and it is extremely doubtful if any single work so executed at the present day would be appreciated, or satisfy any save the antiquary, from the prevalent false notions of mediæval drawing. The first window which we shall bring under notice by way of illustration is

THE GREAT EAST WINDOW OF YORK MINSTER.

This window was begun to be executed in 1405, by John Thornton, of Coventry, who contracted for the work, and he is presumed, from the importance of the situation of it, to have been the best artist of his time, which, indeed, is fully borne out by this production, for, taking it altogether as to its

* Vide Plate of East Window of Beeford church, Yorkshire.

† Vide Plate of Window in the south aisle of St. Mary's church, Truro, Cornwall.

‡ Vide Plates of East Window of Beeford church, and Window of south aisle of St. Mary's church, Truro.

§ See canopies of East Windows of St. Petrock's, Cornwall; Dean, Lancashire; and Truro chancel.

extent, the ability displayed in it, and the versatility of genius shewn in the varieties of subjects therein, it is a truly wonderful work of art. It is composed of one hundred and seventeen compartments, each of which is in itself a separate subject; these are in the main body of the window, and in the principal lights below the springing, which are subdivided by transoms. The subjects are not bounded by any marked separation, but are simply joined together, one surmounting the other, and have therefore the same effect as so many pictorial studies capriciously arranged. The only structural representations are in the headings of each light, which rest upon or proceed from trusses, no columns or margins appearing, but each picture is bounded by the jambs at the sides. That part which is above the springing, and forms the tracery, is divided into innumerable little apertures, which are occupied by single figures and small canopies over them; the former being generally on white or yellow grounds diapered, and certain portions of the figures only being richly coloured. The same taste prevails in the subjects in the lower part of the window so far as regards their grounds of landscape, &c., which are mostly of white, the objects portrayed on it being mainly of pencilled outline, and certain parts of them stained yellow (which in this era was mostly resorted to); the richer colouring, therefore, such as ruby, blue, purple, and green, is for the most part confined to the principal figures and human portraiture in the grouping of the subjects, which are still most quaint and conventional, though admirably executed.

MORLEY CHURCH, NEAR DERBY,

contains some very remarkable and interesting remains of the middle of this century; one window, especially, of the time of Edward the Fourth, which relates to a legend of St. Robert, and another equally so which bears allusion to the Holy Cross. These, together with others still remaining in this church, constitute a fine study for this style, for they comprehend many of the varieties of planning the designs during this period.

The re-instatement of these ancient relics to their present condition is wholly attributable to Thomas Osborne Bateman, Esq., of Chaddesden, at whose cost and munificence the author has had the honour to restore and rescue them from confusion and decay.

This church appears, by a brass inscription now remaining in the edifice, to have been built or added to by the order of Godiva Statham, A.D. 1403; but there is a tradition that the aisles were built or altered (as they evidently were considerably later,) to receive the stained glass windows. A large portion of these is yet contained in the church, the nave of which is Norman, the chancel Decorated, and the aisles Perpendicular. The stained glass occupies two windows with four lights, two with three lights, and two with two lights. The most singular, perhaps, are now the two north windows of the north aisle. The western of these contains the story of St. Robert of Dale, in seven compartments.

First Compartment.—St. Robert is shewn shooting deer. Inscription on label,

Ste. Robert shooteth the Deere catyngh his corne.

Second Compartment.—The keepers are shewn complaining to the King. Inscription on label,

Wherof the keepers complaign to the Kinge.

Third Compartment.—St. Robert complains to the King of the deers' havoc. Inscription on label,

Deere he complaigneth hym to the Kinge.

Inscription from the King's mouth,

Go whoun [home] a'd [and] gett [pound] them.

Fourth Compartment.—St. Robert is seen catching the deer. Inscription on label,

Ste. Robert catcheth the Deere.

Fifth Compartment.—The keepers report to the King of St. Robert having caught the deer. Inscription on label, from the King's mouth,

Wilt hym come to me.

Sixth Compartment.—The King is shewn giving St. Robert the ground to plough with the deer. Inscription on label, from the King's mouth,

*Go ye whom and yoke [yoke] them,
And take ye grounde ye ye plow.*

Seventh Compartment.—St. Robert is shewn ploughing with the deer. Inscription on label,

Here St. Robert ploweth with the deer.

The figures of this window are simply delineated, mostly entirely of white, and standing on black and white pavements, nearly all the back-grounds being massive ruby.

In the Ashmolean Museum is a MS. by Ashmole himself, who saw Morley church in 1662. This glass, and more than now exists in the church, is fully described therein, and the late additions and restorations are partly made from Ashmole's description. The legend runs thus :—"St. Robert of Dale abbey, (more anciently called Stanley Park,) had sustained damage by the deer from a neighbouring park on his grounds; to rid himself of the annoyance he shot some of them, for which he was summoned before the King: after a hearing and appeal, the saint was finally ordered to take as much land as he could plough over (or round, like Dido at Carthage) between two suns, that is, in a day." At the foot of each opening of this window is placed an armorial escutcheon: viz., 1st, The arms of Dale abbey, to which the glass originally belonged; 2nd, Of Francis Pole, Esq., who purchased the materials of Dale abbey after its dissolution, and who caused the glass to be brought to Morley church; 3rd, Of Thomas Osborne Bateman, Esq., a descendant of the families who have held Morley manor for several centuries past; 4th, Of Edward Degge Sitwell, Esq., who, with the heirs of Sir Hugh Bateman, Bart., is a joint patron of the advowson, and a considerable proprietor in the parish. Beneath these, on a label at the bottom, and running through the four openings, is the following inscription :—

These ancient windows were brought by Francis Pole from the Abbey of Dale, after its destruction in A.D. 1539, and were restored by Edm. Harrington, London, for Thomas Osborne Bateman, in the year A.D. 1847. Samuel Fox, M.A., Rector.

The window next to this, in the north aisle, contains the history of the Invention of the Holy Cross, and consists of ten compartments; the inscriptions of which are in Latin, on straight labels at the bottom of each subject, and serve to subdivide them. They are arranged as follows :—

1. Making of the Cross.—Inscription,

Sanctam crucem faciunt.

2. Crucifixion of our Lord.—Inscription,

Super crucem stictus est I.H.S.

3. Burial of the Cross.—Inscription,

Sancta crux sub terra conditur.

4. The Vision of St. Helena.—Inscription,

Sancta Helena per somnium crucem videt.

5. The finding the Cross by St. Helena.—Inscription,

Sanctam crucem inveniunt S^{ta}o recczbi.

6. Testing the true Cross.—Inscription,

Demonos fecerunt ululatum in acre.

7. Heraclius beheading Chosroes, who had obtained part of the Cross.—Inscription,

Heraclius adrem Chosroei obtulit.

8. Heraclius baptizing the younger son of Chosroes, having slain the elder in battle.—Inscription on the font,

Hic Heraclius baptizabit suum filium juniorem.

Inscription on the label,

Heraclius filium Chosroes baptizabit.

9. Heraclius bears the Cross in triumph into Jerusalem.—Inscription,

Sanciam crucem in Hierosolimam portant.

10. The adoration of the Cross.—Inscription,

Sic crucis exaltate xpli. sal. Ori.

Lord Lindsay in his "History of Christian Art" quotes from the "Legenda Aurea" a history of the Invention of the Cross; and it may well be supposed that this glass was composed by one who had the legend exactly as given therein thoroughly in his mind. St. Helena is said to have journeyed in quest of the true cross about A.D. 320; and to have then discovered it miraculously. Some time after this it seems (or a part of it) to have fallen into the hands of Infidels, from one of whom, about A.D. 326, Heraclius, Emperor of Constantinople, retook it: this is alluded to in the latter portion of this window. This window differs much in the mode of execution from that of St. Robert, it being mostly composed of white relieved by yellow and brown outlines; the only colouring of a voluminous character is confined to the dresses of the figures: its date is the latter part of the fifteenth century. In the east window of the north aisle the specimens are not less interesting. They occupy three openings:

1. St. Mary the Virgin, the Infant Jesus in her arms, who holds a dove.—Inscription on a label,

S'ia Maria.

2. St. Ursula with the Eleven Thousand Virgins.—Inscription,

S'ia Ursula cum xi. m. Virginum ascendens in celum.

3. St. Mary Magdalen.—Inscription,

S'ia Maria Magdalena.

Beneath the three last-named figures in the same window are as many subjects in compartments, which now form bases to them. They are most exquisite specimens of glass, and far surpass most of the examples of this period.* They are as follows:

1. Ecclesiastical figures, habited as pope, cardinals, canons, bishops, &c., singing

Tibi laus tibi gloria.

2. Eleven apostles singing

Te decet laus et honor D'ne.

3. Thirteen martyrs crowned, &c., singing

In sempiterna secula beata.

The remainder of the glass is in the south aisle, and in what is supposed to have been the Lady chapel. In the latter are small but beautifully executed portraiture of St. Elizabeth and St. Peter beneath canopies, and adjacent to these on the south side are figures of St. Roger, *S'ius Rogerus*;

* Windows exemplifying the "Te Deum" were much in vogue during this period. An old writer thus describes one formerly in Durham cathedral. "In the south end of the aisle of the Lantern, above the clock, is a fair large glass window, called the Te Deum window, very fair glazed; according as every verse of *Te Deum* is sung or said, so is it pictured in the window, very finely and curiously wrought in fine coloured glass, with the nine orders of angels, viz., thrones, dominations, cherubims, &c., with the picture of Christ crucified, and the blessed Virgin Mary with Christ in her arms."—Description of the Ancient Monuments, &c., of the Monastical Church of Durham, before the Suppression, written in 1693, and published by the Surtees Society, 1842, 8vo. This interesting work contains a description of nearly all the stained windows which formerly adorned the abbey church of Durham.

of William Archbishop of York, ~~William~~ *Archbishop*; and St. John of Bridlington, *St's Joh' Prior Bridlington*; together with a compartment containing the Four Evangelists, which is late glass of about 1490. This deserves an especial notice from its singularity, as well as from the unequivocal proof which it gives of symbolic and heraldic representation being the governing principle of sacred ornament, even down to this late date. It is a panel compartment, which originally had a canopy over it, and no doubt comprised one of a series of similar symbolism. The panel part contains figures of the four Evangelists, represented as old and young men, winged and seated, each holding pens and in the act of inscribing scrolls, which are thrown over lecterns or desks, at the foot of each of which are their several appropriate attributes, viz., the winged angel, lion, calf, and eagle, all of which are either holding or regarding the inscribed scrolls as they fall from the desks. The inscriptions are not legible, but, as they are symbolically representative of the inspired writers in the act of inscribing the Holy Gospels, they were probably portions of them. They are all intermixed in the same panel, and displayed on one common ground of ruby diapered with a rich pattern.

ST. NEOT'S CHURCH, CORNWALL,

"has been long celebrated throughout the West of England for the profusion and beauty of its painted glass; it is," says Gilbert, "distinguished also as being the only sacred edifice in England that remains decorated with the legends of a local saint."* But the latter remark is erroneous, for other examples do remain, the St. Robert of Dale window in Morley church being but one amongst others. This edifice is, however, magnificently adorned with windows, the whole of them being filled with stained glass, some of which are of the middle, but most of them of the latter part, of the fifteenth century. The St. Neot window is in the north aisle; it is of four openings, which contain twelve compartments illustrative of the life and miracles of that saint. The Creation window is at the east end of the south aisle; it consists of five principal openings, and in the tracery of fourteen perpendicular spandrels, which are filled with angels bearing various musical instruments, symbolic devices, inscribed labels, &c. These are wholly on white glass, all the portraiture being in brown lines with shading, but much relieved in different parts by stained yellow. The principal openings contain each of them three subjects, making in the whole fifteen. These have all got canopies of hexagonal character, but no pedestals. The bottom compartments rest on the stone cill, and the upper line of each canopy forms the rest for the middle subjects, but the upper ones run into the tracery by spirally pinnaced effects and coloured back-grounds. Although these panelled pictures for the most part imply the existence of landscape and verdure, nothing is attempted towards a natural representation by tinting those parts green, but all is managed by brown lines, certain parts being stained yellow; and the only parts of these pictures otherwise coloured (excepting the back-grounds) are the dresses of the figures, as in the east window of York Minster, and that of the Invention of the Cross in Morley church. The back-grounds, however, of these do differ from those just named, for they are coloured quite upon the heraldic principle of counterchange, such as ruby in one, green in another, blue in another, and so on throughout the window. So in like manner the clouds are depicted as in heraldry—that is, nebulée—and water in flowing lines, in heraldry called wavy. The diversity of tints in the back-grounds produces a richness and charming balance of colouring. To prevent heaviness, convoluted scrolls are placed on them, the inscriptions on which explain the several subjects.

The following description of one of the compartments in detail will serve as an example of the whole.† Beneath a canopy appears the back-ground, (namely, that space which is occupied by aerial effects in an ordinary picture,) which is of ruby, and on which is an escroll inscribed "Hic D'n's," &c. Beneath this are represented mountains and trees portrayed in white, brown, and yellow; the Eternal Father is standing in the midst dressed in a blue mantle and purple tunic, both fimbriated.

* See Hedges's Description of the Windows of St. Neot's, with Collections, &c. respecting St. Neot, by Davies Gilbert, M.A., F.R.S. 1830, 4to.

† See print of Braxted window, which will convey some idea of the general arrangement of these compartments.

Round his head is a nimbus, and in his hand is placed a wand, which he extends towards the sun, as creating it. The moon is also seen, and both are radiated amidst clouds, which are white and edged yellow, but depicted in the same way as the foregoing examples, that is to say, *nebulée*, in heraldic language.

ST. PETER'S MANCROFT, NORWICH,

contains a magnificent east window, which is a memorial one, and embodies many subjects illustrative of the life of St. Peter and other scriptural history, besides many mortuary compartments at the bottom. The tracery parts, which are intricate and numerous, contain many saintly figures under minute canopies. The treatment of this window in regard to its painting or colouring differs in no essential respect from those of St. Neot's, or the east window of York. The main difference is the mode by which the panels are separated; in this instance they are neither placed in close contact with each other, as at York Minster, nor are they separated by painted architecture as at St. Neot's; but running foliage encircles each panel, and forms arches to them, varying in character, with Tudor roses in the midst of them. This was a memorial window, and the arms of the party memorialized were quartered in two shields, occupying the central compartment of the window: the one above contained the Tudor rose with the supporters of Henry the Seventh, (the red dragon of Cadwallader and the white greyhound of Beaufort,) to whose house of Lancaster the memorialized were adherents. These compartments have recently been removed to make way for a modern figure of St. Peter!! which is utterly unworthy of the meanest place imaginable.

WINCHESTER CATHEDRAL

contains much Perpendicular glass. The east windows are filled with figures and canopies, but, as works of art, they are far inferior in merit to the glass of St. Neot's. They are remarkable, however, from the largeness of the figures, which much exceed in size those of mediæval art in general, probably from their great elevation. The canopies differ in no respect from the works in general of this age. Angels with musical instruments occupy the spandrels.

The various churches of York are rich in long neglected remains of this epoch. The church of

ALL SAINTS

still contains excellent examples. Amongst them is a figure and canopy with draped back-ground; the figure represents St. John the Baptist; his right hand is elevated in the act of blessing, his left hand is holding a book horizontally, on which rests the Holy Lamb, with nimbus and banner. The under drapery of St. John is intended to represent camel's hair, and it is painted on gold colour; the upper drapery is blue; and the nimbus is stained yellow, the outer edge of it being white. This figure, which has a ruby back-ground, rests on an hexagonal pedestal, from which columns rise, and upon them minute effigies of angels, saints, &c., are delineated. These support a most beautifully and elaborately designed canopy, displayed on a blue back-ground. Many representations of these and other works of this period will be found in "Weale's Quarterly Papers on Architecture." It was the common practice of these times to place single figures and canopies over each other in the same undivided opening, as well as subjects.

CIRENCESTER CHURCH

contains some examples of this kind, one of which is partly represented by Lysons in his "Antiquities of Gloucestershire," Plate CIX. He says of this glass that it "formerly made part of one of the windows at the east end of the south aisle, and is now preserved in the great east window of the

chancel. It appears to be of the age of Henry the Sixth or Edward the Fourth, when the kind of angels' wings of peacock's feathers, standing on wheels, which here occur, were in very frequent use for filling the smaller compartments of the windows. The Gothic canopies in the chief openings or larger divisions of the glass are such as were in use at the time above-mentioned, not being a correct imitation of any style of architecture, as the canopies in the stained glass of an earlier age usually were." In this respect, however, this glass does not differ from that commonly to be seen of this period.

"The canopies," as Lysons says, "are not a correct imitation of any style of architecture," but they are in fact in obedience to the manner of all the structural drawing for mediæval art during this the Perpendicular epoch, and in no respect differ in principles of delineation from any of those examples which have been named. It seems to have been felt even down to this time that conventionality was indispensable, and that to attempt to strictly imitate architecture or nature was to misapply the art. Some curious paintings in outline, of which there are still some remains in the chapel of the Holy Trinity in Tewkesbury abbey church, are drawn upon precisely the same principles; these paintings, which are on the east wall of the chapel, were some years since rescued from oblivion by the author of this work. They originally consisted of many subjects separated by canopy work of the last-named description, viz., "not a correct imitation of any style of architecture." Those parts which are still remaining are as follow:—In the upper part above the springing of the arch, which the groin forms, is an actual representation of the Holy Trinity, that is to say, the Eternal Father, holding a cross, on which is shewn Christ crucified, surmounting which is a dove as the Holy Spirit: on either side of these are two mortuary figures, namely, a knight and his lady kneeling in an attitude of invocation. The only other subject which remains is one of a series which has ceased to exist; it represents the Coronation of the Virgin Mary: they are all inclosed by connected canopy or tabernacle work; in fact, this painting exactly represents, and would serve as a model cartoon for, stained glass of this style.

THE CHURCH OF BARTON-UNDER-NEEDWOOD

has in the chancel apse, which is hexagonal, some subjects of late Perpendicular glass. The north and south windows contain the twelve apostles, six in each; they are represented on flowered quarrel grounds, and are shewn as standing on independent pedestals, or rather trusses, on which a scroll is displayed containing their several names.* They have no canopies over them, but labels are seen proceeding from the mouth of each figure, which incircles the head and forms a nimbus: these are inscribed with the Nicene Creed, the first scroll containing "Credo in unum Deum Patrem omnipotentem;" the last, "Amen."†

HENRY THE SEVENTH'S CHAPEL, WESTMINSTER.

These windows are now in a very imperfect state; but, as the chapel itself bears more the character of an elaborate hall than a church, so was it the case with the painted glass, which was in fact wholly composed of the numerous badges of that King. These devices, together with shields of coat armour, were distributed in various parts of the windows on back-grounds of quarrels, on which were alternated the initials **H.** and **R.** crowned. These windows had, therefore, notwithstanding their position, more of a secular than an ecclesiastical character.

By referring to the foregoing examples, which may be taken as fairly illustrating the ordinary mode of this epoch, we may deduce the following classification:

Panel subjects, as in	.	.	.	.	<i>East Window, Choir, York Minster.</i>
Panel subjects, as in	.	.	.	.	<i>Mortley Church, Derbyshire.</i>
Panel subjects, canopied, as in	.	.	.	.	<i>St. Neot's Church, Cornwall.</i>

* See Plate of East Window of Beeford Church, Yorkshire.

† Figures on quarrel grounds formed a prevalent style during this period. Many examples still remain at West Wickham in Kent, Merton in Devonshire, &c. The Nicene Creed, distributed amongst different windows, was not less common: examples still exist at Fairford Church, Gloucestershire, but they are of somewhat later date. There also existed in Durham Abbey church the like examples. Vide "Rites of Durham," published by the Surtees Society.

Panel subjects, foliated, as in	<i>St. Peter's Mancroft, Norwich.</i>
Figures and canopy, as in	<i>Winchester Cathedral.</i>
Figures and canopy, as in	<i>Cirencester Church.</i>
Figures, quarrels, and borders, as in	<i>Barton Church.</i>
Initial quarrels, badges, &c., as in	<i>Henry the Seventh's Chapel.</i>

From the contracts for the execution of the windows of King's College Chapel, Cambridge, it would be naturally inferred that the glass in Henry the Seventh's chapel was executed by Barnard Flower, for the contract runs thus: "And so seryatly the resydue with good, clene, sure, and perfyte glasse, and oryent colours and imagery of the story of the olde lawe and of the newe lawe, after the forme, maner, goodenes, curiousytle, and clenelynes, in every poynt, of the glasse wyndowes of the Kynges newe chapell at Westminster; and also accordyngly and after such maner as oon Barnard Flower, glasyer, late deceased, by indenture stode bounde to doo," &c. It could, however, by no means have been any of the glass of which there are now any remains which is alluded to, as this artist practised principally during the latter part of the reign of Henry the Seventh, and died in the very early part of that of Henry the Eighth; besides which, the east windows of the King's Chapel at Westminster contain glass of an earlier date, and the architecture is by no means calculated to have received windows similar in character to those spoken of in the contract above-mentioned. That the north, south, and west windows of this edifice may have been so filled, although there are no remaining evidences of it, is not improbable. It has long been erroneously supposed that the east window now in St. Margaret's church, Westminster, was originally intended for this chapel, and the Antiquarian Society, in 1768, not only gave their sanction to the error, but published a print of the work in their "*Vetusta Monumenta*," in confirmation of it. A long description at the foot states, amongst other matter, that the kneeling portraits at each corner are those of Henry the Seventh and his queen, when, in fact, they are intended really to represent his son Henry the Eighth and his queen Katharine, over whom her patron saint and name-sake is seen, with the pomegranate, the badge of her nation, above. So on the dexter side in like manner the King is exhibited, with the national Saint George and the Union rose, which was the especial badge of that monarch. It is the custom of the present age in imitating this style to intersperse diagonal labels containing scripture texts, with quarrels. Although, perhaps, no actual example of such practice could be cited as remaining in any of our churches, yet it is in very good taste, and may therefore no doubt be used to advantage. There are, however, domestic examples remaining in connexion with heraldry, inscribed with the various mottoes, which are in Ockholt House, formerly the hunting-lodge of Henry the Sixth; and we may, therefore, conclude such to have been the taste of his time. These, if used with borders, resolved into headings,* (which are legitimate, from the example before-mentioned at St. Peter's Mancroft,) have a very charming effect, and by these means a voluminous enrichment is accomplished by very simple means.

The same principles of drawing, both in architecture and figures, prevailed in the middle ages, whether the picture was on glass or in mural decorations, commonly, but incorrectly, called *fresco paintings*. So many examples of the latter are now known to exist, and are so readily accessible in books of archæology, that it is needless to enter into detail in the present work, especially as this department of art is only indirectly connected with the subject before us.

It is well worthy of remark that however deficient the artists of the middle ages were supposed to be in drawing anatomically, they invariably appear to have been guided and governed by feelings of devotional delicacy, which, as we shall lamentably find, may be in vain sought for in later works, for it seems to have been an inherent and an instinctive principle in them never to display the human figure, even in infancy, in disgusting nudity, but they invariably clothed it with a tunic or other garment, not probably to conceal bad drawing but to produce a graceful effect, and ensured fit subjects for religious contemplation, without suggesting a single idea contrary to true and perfect modesty.

* See prints of Window of South Aisle, St. Mary's, Turo; East Window of Beeford, Yorkshire; and heatings of Deane Church, Lancashire.





Stained Glass Brasted Church Essex







Altar Window of Beaford Church, Yorkshire.





Chanrel Window Saint Marys Truro.

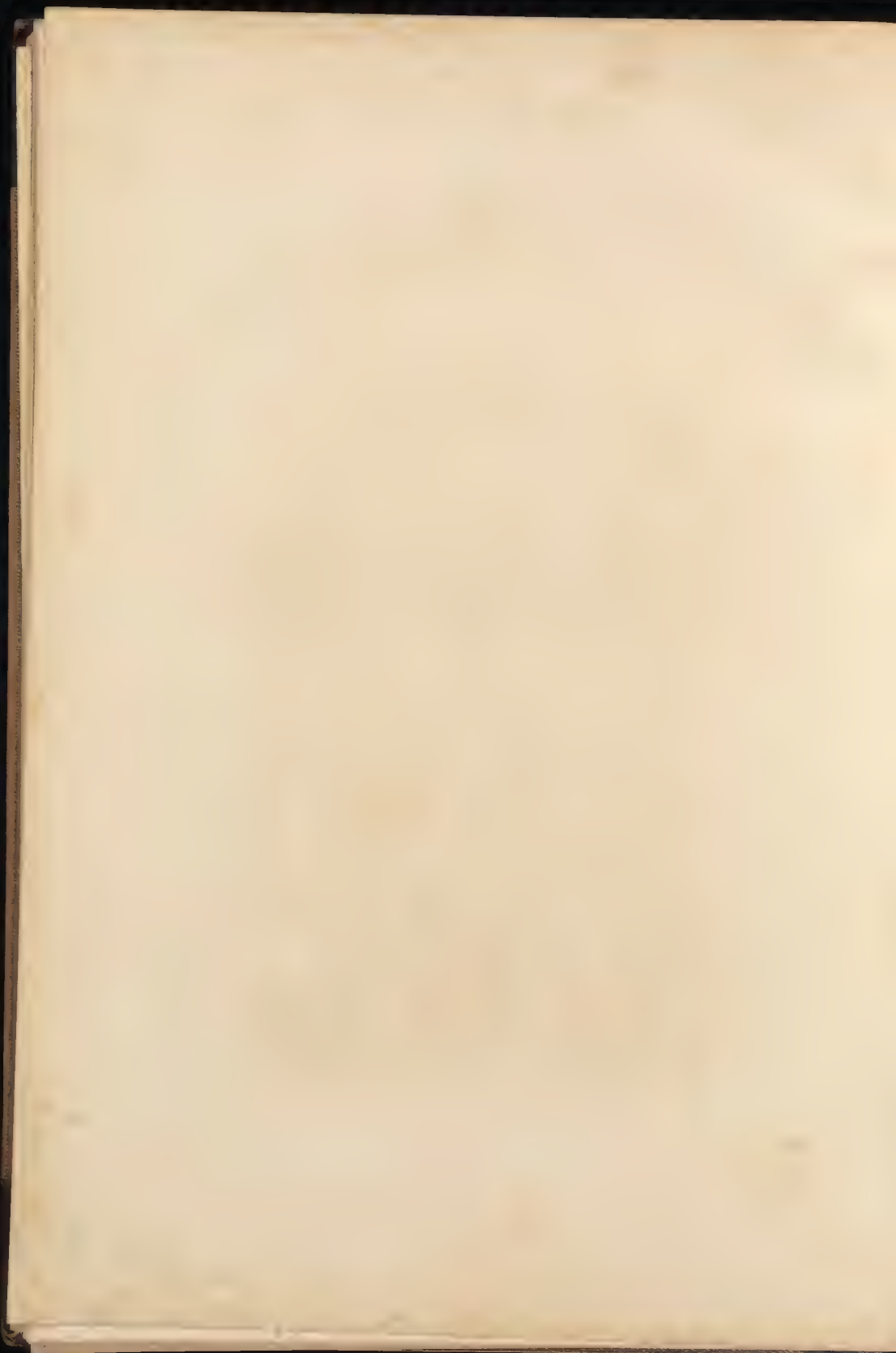




East Window, of South Aisle St. Mary's Church, Aruro.

Painted by John Arundell Esq. in 1840.







Memorial.
East Window, Donken Tadley Church.
near Basing.









15 (4/5) 45

Choir - Window - St. Peter's - Cornwall.





Chancel Window of the Parish Church of Orre



PALATIAL, MANORIAL, AND DOMESTIC.

As it was in this age that stained glass was mostly applied to palatial and secular purposes, we will here make a few general remarks upon it. No fixed mode seems to have been adopted beyond the little influence that the architecture has suggested. It has seldom been applied in this country otherwise than heraldically. It is doubtful if any older examples exist (except in sacred edifices) than those in Ockholt House before alluded to. This well-known glass has been long admired: it exists in the bay and other windows of the hall. Amongst other armorial devices are the achievements of King Henry the Sixth; the same also impaled with those of his queen in separate compartments. The escutcheons are surmounted with bold and lofty regal crowns arched.* The King's arms are supported by his two antelopes sejant; that containing the Queen's by the antelope dexter for the King, the eagle sinister for the Queen: they are represented below the shields on tufts or mounds,† and as it were holding them up. The back-grounds to these consist of diagonal labels, inscribed with their several mottoes, "Dieu et mon droit," and "Humble et loial:" these are interspersed with flowered quarrels.‡ Other arms are displayed in the series of windows, as Norrys, Beaufort, &c., with helmets, crests, lambrequins, and mottoes,§ similarly displayed. In the reign of Francis the First of France, the *renaissance* was the style of the day, especially in that country; and as a domestic style it had much merit from its variety. Its ornaments and stained glass were a sort of olla podrida of all conceivable tastes, but a species of Italianised feeling prevailed in it.|| It was at this time that such numberless little subjects were introduced in enamel and otherwise. An abundance of them exist in this country (imported at various times), executed on ovals, small squares, and other shapes. Very many of them are works of great merit, but they are only fit for the boudoir, to which they are an appropriate embellishment. So many beautiful and various performances in stained glass and other ornaments took place at this period, especially abroad, that it would be an endless task to enumerate them. In this country, however, the practice seems mostly to have been confined to a distribution of armorial bearings in the different windows. At Smithells Hall, near Bolton, in the private chapel, is an original coat of arms of King Henry the Eighth, which is suspended from a rose branch bearing Union roses, surmounted by the royal crown.¶

In the same edifice, which is a most curious relic of this period, are many other heraldic examples inclosed in garlands varied in design.** This mode of surrounding shields with chaplets was very prevalent in the succeeding reigns of Edward, Mary, and Elizabeth. The latter is remarkable as having introduced a distinct and original style of architecture, derived from Palladio and others; it partook largely of the Italian in feeling and style: it is generally called Elizabethan. As this style was principally displayed by rich entablatures, so in like manner was stained glass in connexion with it.†† The same feeling in a less pure and dignified manner was continued through the suc-

* Arched crowns appear to have been first used by King Henry the Sixth.

† See Plate of design for House of Lords.

‡ See back-ground of Window, south aisle, St. Mary's, Truro.

§ Some of these Windows are engraved in Lysons' *Magna Britannia*, "Berkshire."

|| See title-page.

¶ See design for House of Lords.

** See Plate of Hall Window, Brazenose College.

†† See Plate of Stair-case Window, Beaumanor.

ceeding reigns. It does not appear that voluminous or storied windows were ever generally adopted, either in halls or other edifices of a secular character: canopies and figures were scarcely ever introduced, from their being too ecclesiastical and heavy in effect. The mode of introducing stained glass, therefore, in such buildings, should be by a mere sprinkling of it, by a distribution of various devices in the different windows, so as not to darken the apartments. The exceptions are in stair-case windows, or where it may be desirable to shut out the view.*

We now close our remarks upon the stained glass of the middle ages, which, as Mr. Hallam states, comprise about one thousand years, from the invasion of France by Clovis, to that of Naples by Charles the Eighth. (Vol. iii. p. 308.)

* See Plate of Stair-case Window, Beaumanor.

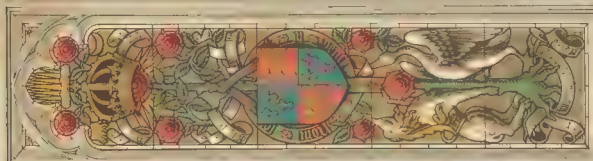
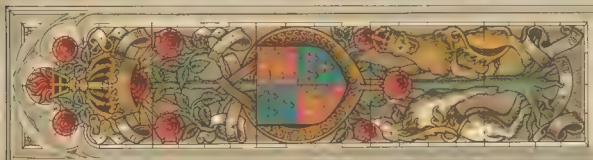
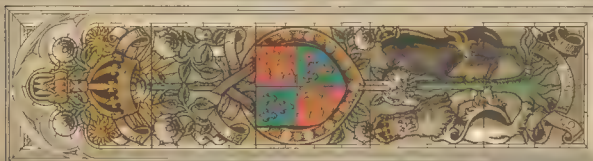
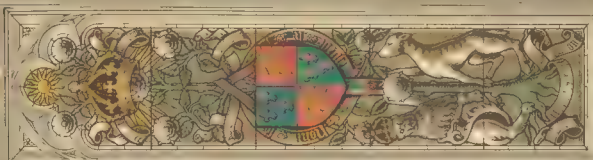


Religion
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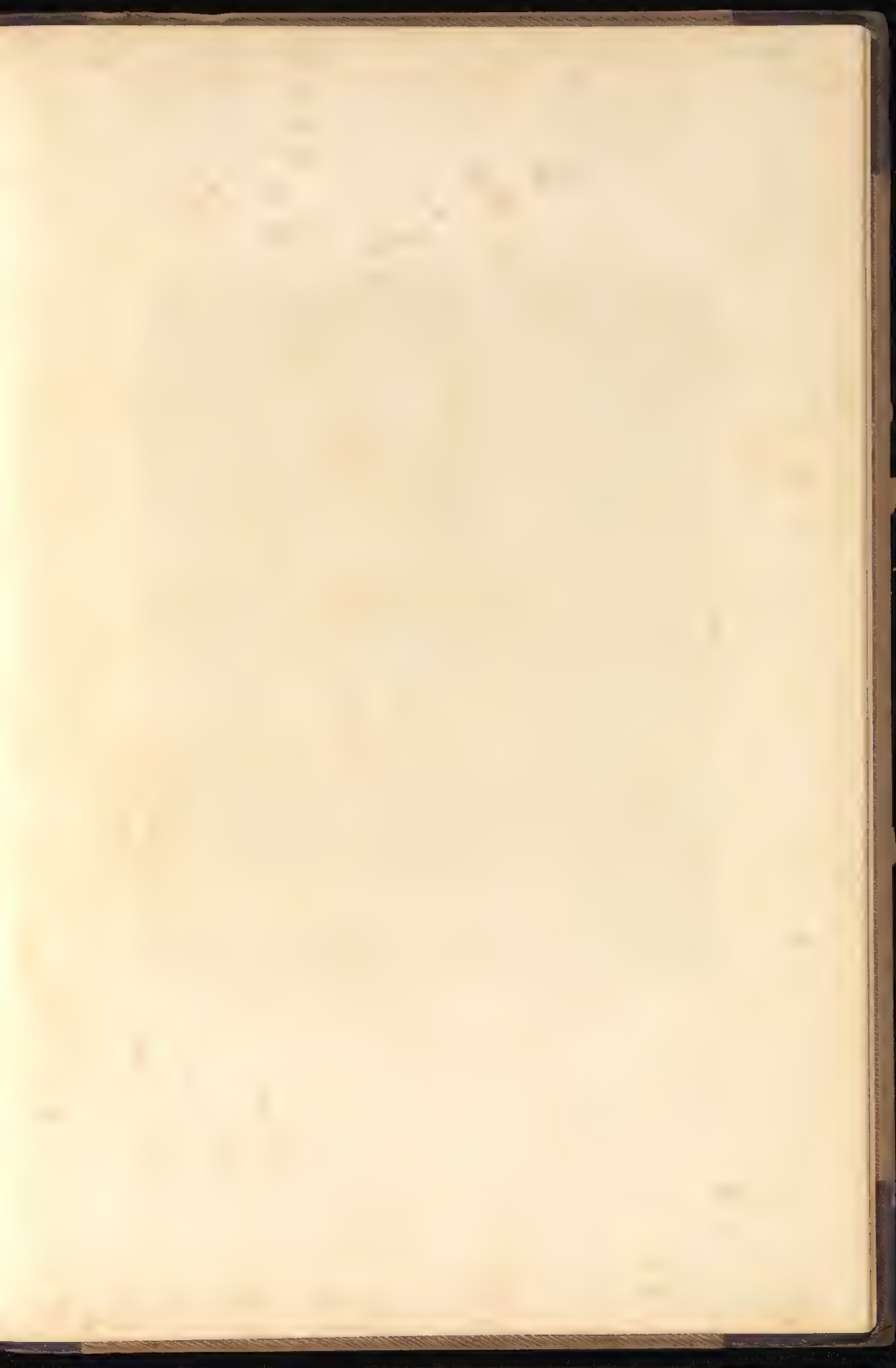


and
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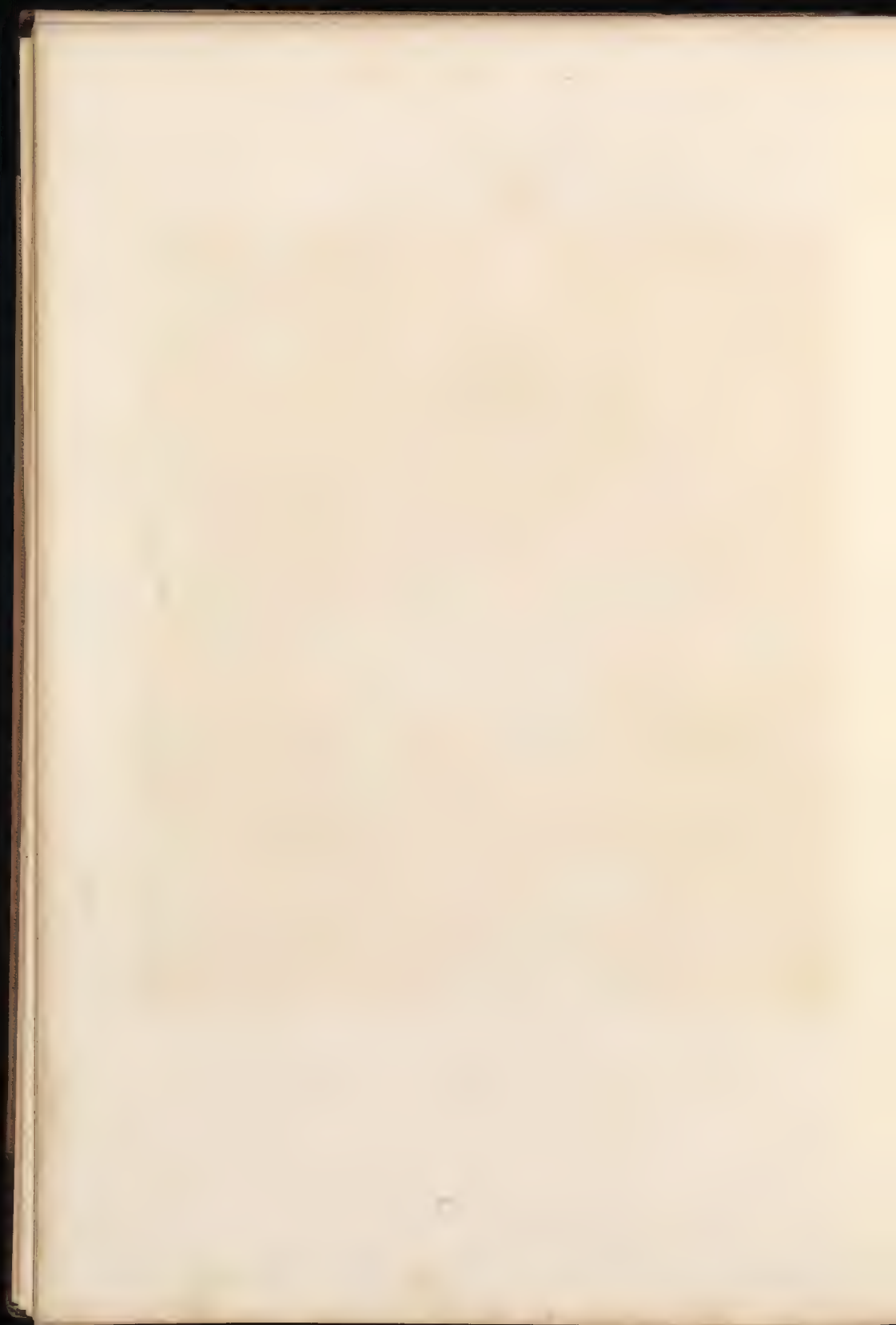
Ball Window. Balliol College. Oxford.







Stair Case Window, Beaumanor Park, Loughboro'



STAINED GLASS

FROM THE

SIXTEENTH CENTURY TO THE PRESENT TIME.

FROM THE SIXTEENTH CENTURY TO THE PRESENT TIME.

THESE periods introduce to us styles (if they may be so termed) differing so much in all respects from mediæval works, that, with all the talent and ingenuity employed on them, they seem from first to last to have been a misconception and misapplication of this art. As at this time engraving and oil-painting had become the ruling passion, so church architecture, to which these arts bore little analogy, became capricious and debased, assuming any form and style which the humour and fancy of the architect or his employers might think fit, irrespective of order or precedent. Great artists in engraving and oil-painting had now arisen, whom the practitioners on glass, misunderstanding its capabilities, vainly strove to rival. Now, as the latter art mainly depends for its beauties and effects on its association with appropriate architecture, and upon principles opposite to those of oil and shadowy painting, it follows that the attempt to treat glass like canvass must prove a comparative failure. And, although such great geniuses as Albert Durer might and did for a time ennoble and give a dignity of their own to it, yet it was only comparatively, and as it were only with a life interest in the artist; so that, with all its occasional success in particular works, the art of painting on glass can at no period be said to have been in a dignified position from his time. This seems to have been felt by the engravers and painters themselves, who have from time to time abandoned it in despair, and pursued their natural bent,—engraving or oil-painting;—leaving their former pursuit to artists of mediocre talent.

Partly from this cause, but still more from a voluptuous and sensual school of painting having arisen and attained popularity, the designs of the glass of this age frequently exhibit a grossness and indelicacy which speak little for the religion of those who admitted them into their churches. The art, in fact, was secularised; it was no longer purely ecclesiastical; domestic architecture had adopted it for its own, and destroyed its character by transferring it from the church to the world. It is true that other buildings than Gothic may be advantageously embellished by works of this art; but to accomplish this the designs must be in harmony with the architecture, and, if this be of a classic character, must be treated with the utmost devotion, delicacy, ability, and skill. But the portrait style of glass, however beautiful and skilfully managed, can scarcely equal the mosaic richness, the beautiful and poetic symbolism of the preceding ages, for the very simple reason that the effect of the first depends upon delicacy of colouring and the concealment of outline; whereas the latter requires vigorous outline and depth of hue for its effect. For these reasons practitioners of various nations have endeavoured in vain to excel the works of mediæval artists, which still stand the test of time, and remain pre-eminent amidst the vacillating tastes of ages. Fairford church, in Gloucestershire, contains some of the finest glass of the very latest Perpendicular; but it is so, simply because it is executed upon mediæval principles, although there are many of the designs debased in their arrangement as applied to church architecture.

The windows in King's College Chapel are magnificent in colouring, and the figures display all the anatomical perfection of the very finest school of oil-painters. Their fault, considered as glass, is, that they are regular pictures, extending over the whole surface, without regard to the interruptions of the ponderous mullions; and the multiplicity of figures in each invites the eye to make out the subject rather than to view the effect as a whole, so that they must, with all their grandeur and brilliancy, be considered to involve debased principles.*

The east window of St. Margaret's church, Westminster, which is equal if not superior to any work of its kind in this country, is open to the same objection; so also are many of the windows of Fairford church, although so celebrated.

* The original contracts for these windows are still extant. They are copied in full by Walpole in his "Anecdotes of Painting," 4th edit. 1786. See Appendix to vol. i.

When it is considered that Gothic windows are subdivided into ornamental apertures, with the intention that such features should be preserved distinct, it follows that anything which disturbs that arrangement destroys in a great measure its object and mars its true taste : for this reason large pictures expanding in a single subject over the whole surface of such windows involve an uncongeniality to their architectural purpose.

Many different modes of practising this art have arisen during these centuries, but the same caprice in designs has prevailed throughout, with certain trifling exceptions, which do not apply to sacred edifices. As this art must ever be an auxiliary to architecture, so, from the architectural inventions of these ages having been mainly confined to secular and domestic edifices, the glass has almost wholly partaken of their character ; hence it is that the Cinque Cento and the Renaissance of Francis the First originated, and the *An Kirche* glass is but a component of these styles, the one in a measure adapted to the other.

There are considerable remains of the glass of this era in this country, as in Lincoln's Inn chapel, the chapel of Hatfield House,* Wadham and Baliol chapels, Oxford, &c. ; and it abounds abroad, at St. Jacques Liege, Gouda in Holland, at Rouen, &c. ; but some excellent glass of this style may be found without the trouble of going out of this country to see it. It is in Lincoln College chapel, Oxford, the side-windows of which are especially worthy of notice. The east window is composed of subjects ; but here the artist seems not entirely to have lost sight of the advantages of mediæval arrangement. On the whole this glass is far superior in character to the general run of the glass of its time. By far the finest glass, however, which the author ever met with of this epoch, contains groups of angels, which are in large compartments, and which originally formed the aerial portion of an extensive picture of the Ascension. It is foreign glass, and the figure of our Saviour ascending, which belonged to it, came into this country at an after-period, and fell into different hands ; it is now fixed in a window at the west end of the south aisle of Grendon church, near Grendon Hall, Staffordshire. The compartments containing the groups of angels were for many years the property of the late Mr. Miller, whose name will always be honoured in connexion with the present revival of glass painting ; since which, some fourteen years since, the author purchased them at an auction. From portions of foliage which appeared in this glass, there had evidently been a foreground occupied by the Virgin and the Apostles as spectators of the event ; but these probably never reached this country. A portion of this glass is still in the author's possession ; other parts of it, which are in a state of completeness, are at J. Blacklock, Esq.'s, 73, Albany Street, Regent's Park, and at T. Moore, Esq.'s, Cheyne Walk, Chelsea. It is probable that no glass of this age ever possessed all the excellences of this ; the gradation and diversity of colouring in the wings of the angels is truly astonishing, as it was not accomplished by enamels but by metals, which in the same pieces varied from the lightest to the deepest hues ; and the painting is worthy of the colouring. It is the work of some great master.

There can be no doubt, from oil-painting having been perfected in Italy, that it influenced the foreign practice of painting on glass, which accounts for picture-painting in this art being confined to the continent, for it was never generally attempted by British artists until the seventeenth century (those of an earlier date being mostly the productions of foreign artists, although some of them were executed here) ; the windows of King's College chapel are the only known exception.

Towards the latter part of the sixteenth century Palladio introduced a compound style of domestic architecture, which incorporated Italian and Gothic, and of necessity gave rise to a new style of glass, generally (as was its architecture) styled Elizabethan.† This is the most charming and various of any invented style during this epoch ; but the glass, though in many instances beautiful in design and composition, was spoiled by carrying it out in enamelled colours, with which the artists were not thoroughly acquainted ; nor could any magnificence of effect have been obtained by that means even if they had.

* One of the compartments of this glass was totally destroyed by a recent and calamitous fire there, but has since been renewed by the author for the Marquess of Salisbury.

† See Plate of Stair-case Window, Beaumanor Park.

Enamelling was much resorted to in nearly all the works of this epoch, although coloured glass was used in connexion with it; but in nearly all cases such parts as were accomplished by enamels have failed, and become disfigured. Indeed, most of the attempts which have been successively made for more than three hundred years to combine enamelling of colours with mediæval practice have failed, excepting in small cabinet pictures, which is the fullest extent to which it can be applied; and this has principally been done by the Germans during this epoch, who, by-the-by, in this art had then scarcely done any thing else.

We have before observed that the portrait style, or picture painting at large, was principally practised on the continent, which remaining examples of the sixteenth and seventeenth centuries will sufficiently shew. During these periods the works in this art differed in few respects, and in degrees of artistic merit in the execution rather than in construction. Gothic architecture was from this time in desuetude; and hence it is that we find Claude, and William a Dominican of Marseilles, in the beginning of the sixteenth century, executing the windows of the chapel at the Vatican, under the direction, and from the cartoons, of Raphael; also the windows of the churches of Sta. Maria del Popolo and Del' Anima; thus, in fact, properly applying the portrait style of this art to the classic styles of architecture, with which it sufficiently harmonizes. Jean Cousin, who practised mainly in the middle of the sixteenth century, probably possessed more surpassing and diversified talent than any other of his time in the same style; but he at no time took into the slightest consideration the architectural associations with his pictures. John Lequier, of Bourges, produced many similar windows for the cathedral of his native town, but, like Cousin, he cared not for consistency with architecture, which is less surprizing from his having studied and formed his taste in Italy, and having, therefore, no other notion than the portrait style. Argrand le Prince, of Beauvais, also painted many subjects in the same style from the drawings of Raphael, Giulio Romano, and Albert Durer. These, with numberless other works of a like character (by various artists) which still remain, together with the windows of King's College chapel, Cambridge, done at about the same time, shew that the portrait style was prevalent and universal during the sixteenth century here and abroad.

The seventeenth century continues the same feeling and principles as the preceding, excepting that the works are found to possess much less merit in general. Indeed the art still more declined during this period, even upon its own principles, from inferior talent being employed upon it. Therefore it is that we find such wretched productions as the east window of the chapel of the University College, Oxford (by Henry Giles of York), in England, and a host of works of comparatively more or less merit in Holland and the Netherlands, where the art was mainly pursued at this time.

It has not been thought necessary to insert any illustrations by prints of these styles in this work, but an abundance of them will be found in Weale's "*Divers Works of Early Masters in Christian Decoration*," and in his "*Quarterly Papers on Architecture*."^{*}

The Jesse windows of the "Cinque Cento" period of these epochs are by far the most admirable, they being composed of intertwining foliage, which form panels containing figures, enriched by varying backgrounds. These windows are designed so much after the manner of many of the fourteenth century that they might well be mistaken for them, but that the details are drawn and painted upon different principles. A fine example of this kind remains at the east end of the north aisle of the church of St. Godard at Rouen.[†]

Most of the other varieties of these epochs are meagre, being principally composed of white and yellow, and when any figure is introduced the canopied parts usually span the whole breadth of the window, irrespective of the mullions, which interrupt them. The details are usually of the

^{*} Mr. Weale has much claim to the public support, from his having devoted more time, energy, and talent to the advancement of Christian art and architecture than perhaps any living publisher. His "*Quarterly Papers*," among multifarious and valuable information, contain admirable representations of Perpendicular glass from West Wickham, &c., which are also shewn in his "*Divers Works*, &c."

[†] Some good examples of this kind have been placed in the windows at the east end of St. George's church, Hanover Square. This glass was originally from Mechlin, and was brought into this country about the year 1807. Some years afterwards it was exhibited by Mr. Lowe, a glass-stainer, at his rooms in Newman Street, where it remained until its removal to Messrs. Stanley's rooms in Maddox Street, from whence it was purchased for its present site.

Italian style, such as arabesques and the like.* The more prominent parts consist of ambitious and mawkish heraldry displayed in numberless shields of arms, a nook being devoted to the representation of some saint. Such are the windows of the choir of St. Jacques' church at Liège, which are obituary, and therefore almost the sole object of them is to display the family alliances of the various Counts of Horn. Other windows of this edifice exhibit portraits of many members of the same family, with their patron saints, naturally and conspicuously portrayed.

The church of St. John the Baptist at Gouda in Holland is literally filled with painted glass of these epochs, by various masters, possessing all the different effects which this kind of glass is capable of, and such casual merits in certain parts as the various talents of the different artists under the circumstances naturally imparted; but, with all their excellences, they present the same anomaly in that edifice which an Ionic, Doric, or Corinthian portico does to a Gothic building.

In the early practice of portrait glass there was little if any attempt to paint the naked parts of the human figures in their pictures of the proper colour, but they were still, as in the middle ages, kept nearly white, the hair being occasionally stained yellow. This was especially the case during the time of Albert Durer; but by degrees, as oil painting progressed, all ideas of conventionalism were discontinued, and laboured but unsuccessful attempts to produce on glass the same effects as on canvass resulted in the degeneration of the essential principles which regulate the treatment of the former material. Hence in the earliest instances these works were pursued by artists of considerable talent, until they, no doubt finding their object unattainable, left it to inferior artists, and thus at length it was nearly discontinued altogether.

FAIRFORD CHURCH, GLOUCESTERSHIRE.

This church contains upwards of thirty windows of stained glass, which are attributed to Albert Durer. It is however very doubtful whether he was ever employed in actual operation upon this art, although he is known to have made designs and cartoons for it; he may have been thus engaged in these. The following description of the great west window is taken from a small work called "The History of Fairford Church."† It represents the Day of Judgment. "In the upper part, Christ sits on a rainbow, and has the earth for his footstool. He is surrounded by cherubim and seraphim; and it is supposed that the sword on his left hand and the lily on his right are intended to represent the attributes of Justice and Mercy. Below, St. Michael weighs a wicked person in one scale against a good one in the other, and, though a devil endeavours to turn the scale, the good outweighs the bad. The dead are rising from their graves (some with the grave-clothes on their backs, others with them on their arms) to come to judgment. From the mouth of an angel receiving a saint into heaven proceeds a label, on which is written, 'Omnis sp'it's lauda D'n'm,' (Every spirit praise the Lord.) St. Peter with the key lets the blessed spirits into heaven, thus expressing himself, 'Gratias agam d'no Deo pro,' (I will give thanks to the Lord God for [all his mercies]). When they pass from him they are clothed in white, and crowned with crowns of glory, accompanied with this sentence, 'Bened'c's Deus in donis suis,' (Blessed is God in his gifts.) On one side is a representation of hell, with the great devil, drawn with red and white teeth, three eyes, and scaly legs and face. Some are going to hell headlong, some on the devils' backs, and some on their arms. There is Dives in hell, praying for a drop of water to cool his tongue, and Lazarus is placed in contrast, among the blessed, in Abraham's bosom; also a woman going to hell in a wheelbarrow, for scolding at her husband; with many other devices agreeable to the gross ideas of the designer."

Although this church was built in 1493 (as it is said) purposely to receive this glass, and it was therefore painted at the very close of the fifteenth century, still, as the works are foreign, and as the art was then, and even from the fourteenth century downwards, less rigidly kept to true principles abroad than in England, as well as from its general character, we have classed it with this

* See Illuminated Title Page.

† Philip Watkins's "Cirencester," 1831.

period, to which in general character it truly belongs, for it is as it were the connecting link between the mediæval epochs and the portrait style; in fact the merit of it rests mainly upon its mediæval mode of treatment, which it undoubtedly would not have had the advantage of had it been done a very little later.

But few works of this age possess higher merit than those which exist in some of the churches in Rouen. They have long been held in much repute. The author of this work has inspected them; and, however indelicate some parts of them may be, they are undoubtedly most admirably executed.

THE CHURCH OF ST. GODARD

contains pictures of this age, one of which is a legend of St. Romaine, spreading through three openings. Another subject, displayed in like manner, represents King Dagobert granting a privilege to the church of Rouen. This window exhibits the interior of a grand hall. The King is seated on a throne, and directing an attendant, who is handing to an ecclesiastic the documentary grant. Three courtiers are present, habited in the costume of Francis the First, and some half a dozen dogs in couples are seen on the tessellated floor.

THE CHURCH OF ST. PATRICE

contains in a gothicised window some strange though excellent glass of its kind, in subjects. They are allegories, and each of them spreads over four openings. One of these pictures represents the Fall, the Devil, Death, and the Flesh. The background of these is one continuous landscape, on which various buildings are interspersed. In the compartment with the Fall is shewn the Tree of Knowledge; in that of the Devil, a church; in that of Death, a mausoleum; in that of the Flesh, a castle or chateau. The first compartment, portraying the Fall, exhibits Adam and Eve, the former perfectly naked, excepting the fig-leaf; the latter is a figure drawn much after the Venus de Medicis. The face of this figure is turned from the beholder; but, being perfectly naked, it is from its drawing and portraiture, little calculated for a religious edifice. The second compartment, with the Devil, is still less so. This figure is shown hideously naked, and cannot be looked upon without disgust, nor will it bear description. The third compartment, with Death, is scarcely less indelicate. It is illustrated by a female, with three arrows in one hand and a spear in the other; a superabundance of drapery is seen as floating in the wind to display the naked figure, whose bust palls the sight. The fourth compartment, with the Flesh, is signified by a female figure, magnificently attired in the costume of the time of Francis the First, Henry the Second, and Charles the Ninth. This figure is represented as holding a chain, is turned towards the compartments just described, and she is very appropriately represented with her eyes closed.

Four other openings contain another subject, which is called "The Triumph of Grace." The background of this picture, like the last, consists of one continued landscape, with water-mills and chateaux interspersed. The subject is represented thus: a car is exhibited drawn by two female figures, inscribed, "Amor, Obedience," in front of which is Moses, with the tables of the law in one hand and a wand in the other. Aaron is also seen holding a cross, whereon is shewn a serpent. Roman soldiers and turbaned Turks or Jews are grouped with them, trampling on serpents as they proceed. The car, which is drawn by Love and Obedience, has four wheels, which are crushing the devil, who is seen writhing beneath the chariot. On the platform of the car, at the hinder part, is seen affixed to it a cross, whereon is represented Christ crucified, and at the foot of it are various urns and mystic vessels. In the front of the car is a female figure seated, which represents Christian Grace: this figure, as well as Love and Obedience, holds a palm branch.

These windows are attributed to Jean Cousin, and they are engraved in outline in the "Essai sur la Peinture sur Verre," by E. H. Langlois.

THE CHURCH OF ST. JOHN, GOUDA, IN HOLLAND.

This church has been long celebrated from the stained glass which it contains; it has been painted by many masters at different periods of this epoch. As mere works of art the windows possess considerable merit; they are all in the portrait style. There is, however, scarcely any sacred feeling in them, nor are they less unseemly than those just mentioned in Rouen: on the contrary, many of them have not the slightest reference to godly works, and scarcely one of them is entirely free from gross and material ideas. Many of those which have not these objections are more suited to prosceniums of theatres than to the church. Indeed, many of them from their unseemliness would not have been tolerated on the stage at any time. The Siege of Bethulia window, the Annunciation of the Virgin Mary window, and the Birth of St. John the Baptist window, all have some objectionable grossness in them. The last-named, the interior of a chamber, the aged Elizabeth in bed, nurses with confections, some also airing linen, others enwrapping the child,—in short, all the details common to such an event, which, according to the more refined delicacy of modern times, would be thought unfit subjects for the interior of a church; though, indeed, the feelings of the age when these were executed was so different, that it would be unfair to estimate their propriety by our own ideas of it.

THE LIBERTY OF CONSCIENCE WINDOW.

This window is in the same church; its date is 1596, and is the work of Adrian G. de Vrije. The frame-work is gothicised, and divided by mullions into six lights. The painted glass consists of an architectural scenic back-ground of the Corinthian order, which displays an open portico or triumphal arch, through which is seen a street of similar buildings. In front of the arch other columns rise, which support a cornice, and various shields of arms of towns and provinces are suspended from the columns on either side. The subject (which is the only coloured part of this window except the arms) is thus expressed:—A Roman chariot is seen drawn by five females, representing Charity, Justice, Concord, Fidelity, and Constancy. The chariot is passing over Tyranny, which is depicted as an aged monarch writhing beneath its wheels. Liberty of Conscience is portrayed as a female in the masculine habit of a Roman soldier, with sword and shield, and sitting in the chariot: on her right hand sits another female, quite naked excepting the very slightest piece of accidental drapery. This figure is most immodestly displayed and confronted with the spectator. In her right hand she has a heart, which she holds to her breast, and in the left hand a book. On the ground, near Tyranny, are seen chains, broken swords, and battle-axes, and a little removed from these are lying a Corinthian capital and a dog in repose. The base of this window is composed of a large square entablature with Italian frame-work, and a border of shields. The entablature contains the dedicatory inscription, which is supported by two full-grown boys, unclothed, naturally coloured, and sexually developed.

We shall now close our remarks upon the sixteenth and seventeenth centuries, and from the foregoing examples, which have been taken as fair specimens of the modes of developing this art during these epochs, we can only come to the conclusion that the portrait style was prevalent throughout the whole time, associated with such varieties in details and plans as the different artists or their employers might deem fit, without regard to the architecture in which the work might be placed.

THE EIGHTEENTH CENTURY.

So far as regards the first half of this epoch, but little can be said with reference to the practice of the art which will not apply to the last. The same disposition to produce the effects of oil-paintings on glass was continued, and even further attempts were made towards this object, by enamelling colours only. These last proved at once that the art had exhausted itself in vain attempts to rival oil-painting, which had in fact in this sense entirely and long previously superseded it. We find, accordingly, that Francis Langlois, master glazier and glass painter, discontinued his avocation of painting glass altogether; he afterwards became a china painter and merchant, with which his former profession bore some affinity, and he died in Paris whilst pursuing that calling in 1725. Afterwards, John Francis Dor died, leaving John Le Viel, who was the only person of any note then practising this art in France. Its position in the Low Countries is found at this time to have been very similar. It is however to England that we must look for the continuation and revival of this art, for, during the time of its utter prostration and discontinuance elsewhere, we find that it was still indefatigably pursued in this country, from the early part of this century downwards, and that, too, in connexion with many sacred and noble edifices.

Therefore it is that we find windows in Christ Church, Oxford, and Northill, Bedfordshire, by Isaac Oliver, of about 1700; in Queen's College, Oxford, by the elder William Price, of about 1715; in the New College chapel, Oxford, we find the windows restored in about 1730 by William Price the younger; and new windows in Magdalen College chapel, Oxford, by the same artist, of about 1765. There are others in New College chapel, Oxford, of about the same date, by Peckett, of York. Salisbury cathedral and Brazenose College chapel, Oxford, contain works of about 1776, by the Pearsons. The windows in New College chapel, by Jarvis, were executed about 1777. The east window of St. George's chapel, Windsor, was executed by his pupil Forest; and the west windows of New College chapel, Oxford, were executed in 1794 by Eginton.

The preceding facts, and these works, which still remain, bear ample testimony of this art having been continuously pursued, and will contradict the erroneous notion of its having been lost. It is true that most of these works are very far from being in the true spirit of the art, and that they will not bear the criticism of the more correct taste now brought to bear on them; but it should not be forgotten that the authors of these works were practising at a time when corrupted taste had to be satisfied, and a carelessness prevailed whether they harmonized with the architecture, or whether they embraced any sacred character in their design. It should also be remembered that Walpole, whose taste was far in advance of most of those of his time, held in derision and contempt the windows by Jarvis from the cartoons of the great Sir Joshua Reynolds, still remaining in New College chapel, Oxford; he well knowing then, what has only latterly been discovered by others, namely, that they were utterly devoid of the properties and principles which constitute the beauties and effects of this art, and therefore he appropriately called them "the washy virtues." Nevertheless, difficult as it must have been at this time to produce a specimen of this art upon true principles, both from the absence of taste towards its encouragement, and from a paucity of the means of carrying it out, it was even then, under all the disadvantages, accomplished. This was made evident by Robert Scott Godfrey, an English glass-painter, who was exhibiting at Paris in 1769 a large window, painted "in the style of ancient church windows," which, according to the *Mercure de France*, July, 1769, "offered all the character and variety of tones so much admired in ancient glass." This work there-

fore, which then so much excited the admiration of our neighbours, who had such magnificent and ancient works to compare with it, must have possessed considerable merit. It proves that, amidst all the mawkish attempts to continue, revive, and perfect this art upon erroneous principles, there was at least one artist who turned his skill in the right direction.

From this time to the latter end of the century, few if any attempts had been made to revive this art in its strict sense. Peckett of York perhaps incorporated more ancient feeling into his works than any other contemporary artist. In the practice of enamelling Mrs. Pearson accomplished many meritorious works; and, although such efforts are only suited to the decoration of the boudoir, as works of enamelling they will perhaps never be surpassed. From time to time the practice of this art resolved itself into patera paintings and chiaro-oscuro ornaments, until the close of this epoch, which from first to last scarcely produced any work worth description.

THE NINETEENTH CENTURY.

THIS age introduces to us sudden and un contemplated changes in the art, which arose from an importation of much foreign glass, somewhat dilapidated, and therefore requiring the aid of the restorer to complete it. No person could at first be found capable of performing the task. The art had become thoroughly depreciated. So truly was this the case, that Mrs. Sutton, the wife of the then Archbishop of Canterbury, caused to be removed, and disposed of for any trifle they would fetch, very many of the coats of arms which were in the different windows of Lambeth Palace, they being in her view "too primitive, tasteless, and ugly." These ancient relics consisted of the arms of Cardinal Pole and other prelates impaled with the see, and are now remaining in the possession of Edward Beverly Vigurs, Esq. of Mornington Place, through whose courtesy the author has had the honour and advantage of inspecting them in company with Sir Henry Ellis.

The importation previously alluded to was in a great measure effected by a person of much antiquarian talent and research. This gentleman was Mr. Stevenson, then a publisher and bookseller at Norwich, who, in conjunction with Mr. Hamp, a German merchant residing in the same city, made large purchases abroad of ancient stained glass, which, from the French troubles consequent on the Revolution, was easily obtained, and rescued from demolition, throughout the continent. The purchases which Messrs. Stevenson and Hamp made were for a long time exhibited in Pall Mall and in Wighley's rooms in Spring Gardens. From the hurry of removing these works of art from their original situation, and from the difficulty of transmitting them to this country, they had suffered considerable injury. Therefore, before they could be advantageously offered for sale, it was absolutely necessary that they should be reinstated. So far as releading them was concerned, there was no difficulty, and this was accomplished by the late Mr. Yarrington of Norwich. The restoration of the glass in vitrified colours was then thought impracticable. Such deficiencies therefore as occurred were made good with ground glass, and then painted in oil colours, which was done by an heraldry painter of the same place. In this state they were exhibited for sale in the aforementioned rooms.

These works were purchased by various persons, and distributed in different parts of this country. One of the principal purchasers was the late Earl of Bridgewater, who thereby procured sufficient to fill the whole of the windows of his private chapel at Ashridge. They consist of subjects illustrative of sacred history, of the Cinque Cento style, and they now continue to embellish that edifice.

A vast quantity of foreign glass was imported at the beginning of the present century, and still exists in this country, much of it of the finest kind. We may mention the chapel of Lord Stafford's seat at Cossey, near Norwich, the numerous windows of which are completely filled with continental glass of various styles and dates; the large east window of Hingham church, Norfolk; the splendid new house at Toddington, near Cheltenham, &c.

Before his Lordship purchased these works, he anxiously sought to ascertain how far it was practicable to adapt them to the intended purpose, and as to whether those parts which had been repaired in oil colour could be efficiently replaced. On application to Mr. Miller, a glass merchant then living in Swallow Street, his son, at that time an engraver, was induced to turn his attention to the subject. This person was the late Mr. Joseph Hale Miller, who succeeded in reinstating them as they now are. From this circumstance may be dated the commencement of the present revival of this art; for Mr. Miller continued to practise it down to the day of his death, which was in 1842.

From the restoration of the aforesaid glass, which took place at the beginning of this century, the progress of the art has been slow, partly from the adverse circumstances of its commencement, but more from the want of a proper study and understanding of its capabilities and means of effect. The disadvantages which it has laboured under since its revival are immense, even in respect to the necessary material, which was subjected to a restriction under the then existing excise. But it was in a great measure from our glass manufactories being upon so large a scale that any moderate quantity required for the purposes of art could not be obtained, from the comparative unprofitableness of the order. What was produced therefore embodied for the most part merely showy colours, amongst which scarcely any were available; and if by any chance exceptions occurred, it was from some unintentional mistake of the manufacturer. As therefore the consumption of the greatest quantities of stained glass was for taverns and conservatories, it was more profitable to the manufacturer to provide for them alone than to trouble himself with the scanty demands for works of art.

From the revival, the continuous practice of this art has depended upon many persons and establishments, severally having totally different views, pursuits, and objects towards the accomplishment of their ends. Hence it is that, from the time of Mrs. Pearson downwards, many in this profession have pursued no other path in it than a continuation of the same mode of producing pateras, borders, groups of flowers, and small pictures. Mr. Miller, however, took a different view of the matter; for, having restored the windows for Asbridge chapel, he was soon employed upon other works of equal importance, amongst which are restorations of ancient glass in the upper part of the east windows of Henry the Seventh's chapel, at Southwell Minster, Tottenham, Hanworth, Strelly, Gayton, Northill, Bromley, &c. He was also employed upon many new works in Wells cathedral, Chilworth, Blackburn, Wallingford, and other churches, which he executed upon ancient principles. His chief work, however, was the east window of the old parish church at Doncaster; this immense window is filled with figures and canopies, and will in many respects even now vie with most modern productions. This window, which was one of his earliest productions, seems to have had an immediate influence over the future destiny of this art, for from this time the ancient mode of colouring and treatment was at once in a great measure perceived. Unfortunately Mr. Miller, although a person of great talent and perception, was not a herald, nor did he possess much antiquarian knowledge; whence the leaning of his taste was towards the portrait style of painting; and he cherished that fatal error, that ancient models could be improved by pictorial treatment, which had already prevailed without success through more than three centuries, and which still continued in him. This impression might have been strengthened, from the circumstance of a competitor appearing, who was a china-painter and enameller, and whose opinion and taste, together with that of the day, was diametrically opposite to mediæval art. Whether such was the case or not, Mr. Miller's mode of practice was occasionally semi-antique, but in most cases absolutely modern.

Whilst Mr. Miller was still practising, Mr. Charles Muss, the person previously alluded to, turned his attention to glass-painting, to which his former profession of china-painting naturally led him. He possessed talent far superior to those generally engaged in that vocation. He utterly condemned all mediæval works, his whole object being to produce high pictorial art upon glass. Nevertheless he was of necessity obliged to adopt the ancient method of connecting the pieces together by leading, which was done by him with a minuteness and labour scarcely credible. His principal work was "The Battle of Neville's Cross," which he painted in a window for Brancepeth Castle. He executed many other works, amongst which is his last, the east window of St. Bride's Church, Fleet Street, which he had not quite completed at his decease. George the Fourth paid him much respect, and (we believe) purchased the whole of his collection from his widow at his death in 1824. Long previous to his decease, from finding his efforts to accomplish a pictorial perfection in this art abortive, he made it a secondary object, and divided his attention between it and enamelling on copper, in which art he excelled to admiration.

The preceding are the main circumstances under which the revival of this art has taken place. Other persons than those named were practising at the same time, amongst the principal of whom

were Sir John Beeton at Shrewsbury, Mr. Yarrington at Norwich, and Mr. Watson in London; but they did not differ in their views or practice from those already mentioned, but rather followed them.

Such therefore is the position in which the art was found at the termination of the first quarter of this century.

From the preceding accounts it will be found that little if any thought had been bestowed on the principles of applying those works in respect to their situations, style, or fitness. No attempts towards this, the great desideratum, were made for some considerable time afterwards. Some differences in carrying out designs more inclining to ancient authorities, it is true, took place; but this was seemingly from a vague impression that *somehow* a better effect was produced thereby, and from a desire to overcome the constantly expressed disappointments of the cognoscenti, until at length it became the interest, if not the inclination, of producers to practise, so far as they were able, in that feeling. So long as its patronage was confined to persons of this taste, amazing progress was made in the reformation of this art; but when it became more extensively patronized it was subject to the capricious and unsettled tastes of the many. Thus it proceeded for some time, having neither standard, rule, consistency, nor tasteful purpose.

As, however, architecture has ever influenced the destiny of this art, so in fact has it in the present instance. Whatever, therefore, may be the position of it now, any correctness of its application is entirely owing to relative circumstances. Bentham, Lysons, Carter, and other antiquarian writers, have from time to time represented and explained the merits of mediæval art and architecture, and laboured hard to induce correct taste. From the revival of architecture, therefore, it is in reality that this art has obtained something like a settled purpose, and it is now likely to become, as in past times, a classified, corresponding, and associated ornament. However slowly it may be admitted, a correct principle in it is as necessary as in any other department of art. When this truth shall have been made generally evident, discrepancies will be at an end. But this cannot well be until a more complete intercourse is established with all persons concerned in the restoration of our churches and other edifices—a voluntary contribution of our several experiences and thoughts,—like the freemasons of past times; for it is equally requisite that the architect should possess some judgment of stained glass in common with all other decorations, as that the artist in glass should have some knowledge of architecture, the absence of which knowledge has been one of the causes of so many faulty works.

Great and laudable efforts have been made of late years to recover the study of Gothic architecture by able and learned men, who have by their labours done much towards the accomplishment of that purpose. But, unfortunately, they have been for the most part isolated, and confined to classes or localities; and hence their knowledge has been too limited. Amidst the many architectural societies, as though the accessory science of painting on glass was of no real importance, no one seems to have thought of establishing an institute of the professors of that art, or even of incorporating them with others; and yet, as this is the chief embellishment of sacred architecture, a knowledge of it is surely most essential and requisite, since without it no ecclesiastical edifice can be considered complete. It is for want of this unanimity of purpose that so few edifices of the present day can be found unique, for, perfect as many of them are in construction and exterior, few indeed will bear the strictures of tasteful criticism, either in their interior, detail, or decoration.

The English clergy, therefore, especially those of the provinces, have done more to patronize and promote art by their individual taste and influence than any other body, and than even the artists themselves; and this is mainly from their having under their care the fine old churches of past times, the purposes and beauties of which they study in a religious sense, and with a taste chastened and refined by a liberal education. It is, in fact, they who encouraged the erection of mortuary windows, which, though only an ancient idea revived, is a chaste, religious, and beautiful mode of accomplishing two objects at once,—embellishing the church, and memorializing the dead.*

* The following Plates are of Memorial Windows: viz.—NORMAN :—Bromley St. Leonard's, near Bow by Stratford; Thurlow Memorial, Norwich Cathedral. EARLY-ENGLISH :—Saint Thomas's, Stepney. PERPENDICULAR :—Beeford Church, Yorkshire.

To the clergy therefore we are mainly indebted for the present position of this art, as well as of church architecture; to which may be added the opportune repeal of the duty on glass, for which latter advantage we are mainly indebted to Sir Robert Peel; and perhaps no greater boon or encouragement was ever given to any art than to that of painting on glass by that measure, which has placed every requisite within reach and command.

Nothing therefore is now wanted towards the perfect revival of mediæval practice, so far as relates to the laws of pictorial effect, but a clear understanding of its true principles, and the correct modes of its application; for the same mischievous errors that have caused the incongruous taste of the three preceding centuries have hitherto influenced and marred true taste in this.

BIOGRAPHICAL NOTICES

OF SOME OF

THE MOST EMINENT

ARTISTS IN GLASS PAINTING AND STAINING

FROM THE

TWELFTH CENTURY TO THE PRESENT TIME.

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MOST EMINENT ARTISTS IN GLASS PAINTING AND STAINING.

IN Walpole's *Anecdotes of Painting*, vol. i. chap. 2, it is stated, that "during the reigns of the two first Edwards he finds scarcely any vestiges of Painting, though it was certainly preserved here, at least by Painting on Glass." The following catalogue, although it by no means professes to comprise even a tithe part of the practitioners who flourished during the middle ages, may still be acceptable; but its chief object is to prove the uninterrupted practice of this art, successively from time to time, even though it may have been in some measure retarded from various vicissitudes and casualties. It cannot fail to be observed in the early documents, that the terms *glazier* and *glass-painter* were synonymous; and that in fact the former term must by no means be understood according to its acception in the present day. On the contrary, it implied a knowledge of high art, a presidency over the chief ecclesiastical embellishment of those times, namely their windows, long antecedent to its after rival, oil-painting. After the introduction of this latter art, many of its most eminent professors will be found dignifying the former by their operation in it: nor can it be doubted that the science of painting on glass has always been held in high honour, especially when we find such men as the scholars of Raphael, Vandyck, &c. practising in it.

Art indeed is a term grand and comprehensive, every part of which has its relative, and may well be likened in its sections to so many instruments of music well attuned, which, by uniting their tones, produce the most ravishing harmony.

Although very many names of much deserved eminence of more modern date might have been added to this list, from many reasons, and especially to avoid every thing which might imply invidiousness, it has been preferred to leave the record of their names to future biographers. It is obvious that the works of *living* artists cannot be criticised by a contemporary member of the same profession.

ARTISTS OF THE TWELFTH CENTURY.

ROGER OF RHEIMS. The Historian of the Monastery of St. Hubert in the Ardennes, speaks of this Roger as more than a century anterior to Cimabué, but does not inform us of the exact nature of his talent. He states as follows: "*Illuminavit quoque oratoria, quæ extruxerat, pulcherrimis fenestris, quodam Rogero conducto ab urbe Remensi, valenti admodum viro, et promptissimo hujus artis et peritissimo.*" (*Rec. de Hist. de Gaules*, t. xi. p. 150 et 151.)

ARTISTS OF THE THIRTEENTH CENTURY.

CIMABUÉ. He was a noted painter, born at Florence about 1240, who greatly added to the perfection of glass-painting. It has been inadvertently stated that glass-painting was of as recent a date as the time of this artist, who died in 1300. We trust we have sufficiently shewn the inaccuracy of such an opinion, and that glass-painting was certainly more than two centuries anterior to this date.

CLEMENT, a native of Chartres, painted the windows round the choir of the cathedral of Rouen, about 1271. In one of these windows is seen his signature, thus : "Clemens vitrearius Carnotensis."

GROTTO. An Italian born in 1276, who contributed with Cimabué to the revival and improvement of this art.

ARTISTS OF THE FOURTEENTH CENTURY.

CANOCE, WILLIAM. Was glass-painter to the cathedral of Rouen from 1384 to 1386.

DE KIRCHEIM, JOHN. He was glass-painter to the cathedral of Strasburg, and, according to the Abbot Grandidier, in his history of that church, painted many of its windows. Amongst the numerous subjects that these paintings represent, are some figures larger than life. This artist was alive in 1348.

LYEN, ROBERT, glass-painter and citizen of Exeter, was sworn into the office of glazier of the cathedral, and concluded an agreement with the Dean and Chapter to glaze the great window, then newly made, at the head of the church. It was covenanted that for every foot of new glass he should be paid twenty pence, and for fitting the old glass three shillings and four pence per week, besides two shillings for his assistant. Whatever might be necessary for glazing he was to provide at his own cost, but all the new glass was to be provided by the Chapter. His agreement was concluded March 7, 1391, and he was sworn into the office of glazier, April 28, 1392, at the yearly salary of twenty-six shillings and eight pence.

ROBERT OF YORK. Glass-painter; he painted the great western window of York Cathedral (specimens of this exquisite glass are given in vol. i. of Weale's Quarterly Papers), and contracted with Thomas Boneston, custos of the church, to glaze and paint those windows, the glazier to find the glass, and to be paid at the rate of sixpence per foot for plain, and twelve pence for coloured, glass : the indenture bears date 1338.

VAN EYCK, JOHN, surnamed John of Bruges, born in 1370. He is considered the inventor of oil-painting, and commonly supposed to have introduced enamels, which, however, were long previously known. In glass-painting he certainly greatly perfected the use of it.

WALTER. He was glazier and glass-painter of Exeter cathedral. An account exists in the Rolls, of four pounds ten shillings, for fitting the glass in the gable-end, and of "octo summarum fenestrarum, et sex fenestrarum" in other parts of the church; also an amount of 364 feet of glass at three pence half-penny per foot, eight pounds six shillings and tenpence; 140 feet of painted glass, at five pence half-penny per foot, sixty-four shillings and twopence; and fitting the same, two shillings.

ARTISTS OF THE FIFTEENTH CENTURY.

BARBE, WILLIAM. Was glass-painter to the cathedral at Rouen from 1450 to 1484.

BARBE, JOHN, son of the preceding, succeeded his father in the works of the same cathedral from 1488 to 1530. Amongst other works he was employed at the windows of the castle of Gaillon from 1502 to 1509.

DAMAIGNE, ROBIN. Glass-painter to the cathedral at Rouen; he exercised his talent in that church in 1458.

DELANOE, WILLIAM. This artist worked at the castle of Tancarville in 1492, and painted in that edifice the arms of its noble possessors.

DURER, ALBERT. It would be superfluous to enter into the merits of this great artist, who contributed so much towards the advancement of this art by his able drawings and co-operation, as well as of engraving and oil-painting.

FLOWER, BARNARD. Glass-stainer and painter of the latter part of the 15th century, and the beginning of the 16th. He painted the glass in the Ladye Chapel, then called the King's New Chapel, at West Minster.

GRADVILLE, WILLIAM DE. Glass-painter to the cathedral at Rouen from 1246 to 1432.

JACQUES, surnamed L' ALLEMAND, from his being from Ulm. He was of the order of St. Dominic: he died at Boulogne in 1491, more than 80 years of age, and was afterwards canonized. The historian of his life states that, not to disobey his prior, who sent him out collecting alms, he quitted the superintendence of his kiln or oven, and that on his return he found the baking of his paintings quite perfect. The community of glaziers and glass-painters of Paris, even in the 18th century, celebrated the anniversary of the beloved Jacques L'Allemand, on the day of the second Sunday in October.

MELLEIN, HENRY, of Bourges, painted a full-length of Joan of Arc for the church of St. Paul at Paris. This magnificent piece of work was executed in 1436, five years after the death of that heroine of Orleans. The picture of the coronation of Charles the Seventh, executed on the windows of the Town Hall at Bourges, are attributed to him. All the figures in these windows are considered to be portraits. It was probably as an authenticated testimony of his approbation that the monarch whose accession this window records granted to this artist letters patent, given at Chinon, on Jan. 3, 1430, by which this said Henry Mellein is endowed with exemptions and privileges which were then considered as especial favours and advantages. Picula Vieil in his work gives a lengthened account of these acts of authority, which are not without interest.

PETY, SIR JOHN. In one of the windows in the south of York Minster is depicted a magistrate in his gown, kneeling at a desk; below it is the following inscription: "*Orate pro Anima JOHANNIS PETY, Glasiarii et Majoris EBOR, qui obiit 12 Novem. 1508.*" This window was glazed by Sir John Pety, Knight, some time Lord Mayor of the Citie of York, who died 12 November, Anno Domini 1508." Many windows in the Minster and the different churches of York &c. were executed by this person in the 15th century.

PRUDDE, JOHN, of Westminster, styled glazier, painted the windows in the Beauchamp Chapel

at Warwick. It was specially stipulated that he should use no glass of England, but glass from beyond the seas, and the colours to be of the finest, such as blue, yellow, red, purple, sanguine, and violet, but not green; for which he received two shillings per foot, amounting in the whole to ninety-one pounds one shilling and ten pence: he lived in the 15th century.

THORNTON, JOHN, of Coventry, glazier, contracted in 1405 to execute the great east window of the choir of York Minster. He agreed with the Dean and Chapter to receive for his own work four shillings per week. This extraordinary window is very nearly the height and breadth of the middle choir, being 76 feet high, by 32 wide. The upper part consists of most elaborate tracery, and the principal openings below contain one hundred and seventeen compartments, representing so much of Holy Writ, that it takes in almost the whole history of the Bible. Thornton finished this extraordinary and magnificent work in less than three years. The short space of time in which nearly 4000 superficial feet of glass was completed is not less astonishing than the price, which, however, as in the case of Robert Lyen of Exeter, must have been exclusive of materials, and must be reckoned by the relative value of money.

ARTISTS OF THE SIXTEENTH CENTURY.

ANQUETIL, PETER, master-glazier of St. Maclou, at Rouen, in 1541. He painted many windows in that church.

BACOT, PHILIP, at Feaucamp, in France, lived in 1563 (*see* Buselin).

BUSELIN (*Brothers*). These artists obtained from Charles the Ninth the confirmation of the ancient privileges of glass-painters, which King Henry the Second of France had himself ratified in favour of Renné le Lagoubalde and Rennis his son; as also to Laurent Lucas and Robert Herusse, of Anet, election of Dreux; to Phillip Bacot, at Boussi; to Peter Endrier, at Feaucamp; and in the county of Caen alone Mehestre Liom de la Rue and his son Martin Hubert Giles and Michael Du Bosc, brothers, were in possession of and enjoying the same privileges, granted for the most part from the provinces of Normandy before this time, which shews that the practisers of this art were then held in peculiar estimation and distinction.

BESOCHE, MICHAEL, master-glazier of the church of St. Maclou at Rouen, 1535.

BESOCHE, JOHN, filled in the same church the office and functions as the preceding in 1595.

BOSC, GILES, and MICHAEL DU (*Brothers*), glass-painters, living in 1549, in the parish of St. George d' Aubray (*see* Buselin).

BOTH, of Utrecht, in Holland. Although a glass-painter, he is less known as such than as being the father of John and Andrew Both. He lived at about the end of the 16th century.

BOUCH, VALENTINE. In his will, dated 25th March, 1541, he bequeaths to the cathedral of Metz all his large patterns, from which he had made the windows of that church, to serve and aid in future in the repairs of the said windows whenever necessity might require; this will embraces many other extremely eccentric disposals, spoken of by La Viel in the first part of his work.

BOWNDE, RICHARD, of St. Clement Danes, London, painted some of the windows of King's College chapel, Cambridge. He lived in the year 1527 (*see* G. Hoone).

BROCHON, JOHN, glazier of Notre Dame de Bron, cited by Father Roussellet in his history of that town, cap. 8, p. 121, namely, John Brochon, John Orquois, and Anthony Noirsin, whom he styles glaziers, who no doubt were also the painters, for it seems improbable that the names of the glaziers of these beautiful windows should be recorded, and not those of the painters, except that they were the same persons: they lived in the 16th century.

CHENESSON, ANTHONY, of Orleans, employed at the castle of Gaillon in 1507-8, by the Cardinal George d' Amboise the First. The extensive windows of this palace were executed by Chenisson and John Barbe.

CLAUDE, and WILLIAM, a Dominican, quitted Marseilles, and painted at Rome the windows of the chapel of the Vatican, under the direction and from the cartoons of Raphael. After the death of Claude, brother William painted by himself the windows of the churches of St. Maria del Popolo and dell' Anima: he died at Arezzo in 1537, aged 72.

COCHIN was a glass-painter, and ancestor of the artist of this name of the 18th century: he was from Troyes in Champagne, and lived in the 16th century.

COMMONASSE, WILLIAM. In 1576 this artist newly re-instated the windows on the city side of Auxerre cathedral, and received 30 livres for the same.

CONNET, JOHN DE, a glass-painter who lived in the time of Bernard de Palissy, the middle of the 16th century.

COUSIN, JOHN. This famous artist, justly surnamed the Michael Angelo of France, is so well known that it is unnecessary to give a very long account of him. He was born at Souci, near Sens, and was still living in 1584, at a very advanced age. Cousin was undoubtedly amongst the most excellent of the glass-painters of the 16th century, in the portrait style of work. He taught a great many pupils, and made cartoons for a great many churches of Paris and the provinces. His principal works in Paris are those of St. Gervase, which he undertook, as is reported, in competition with Robert Painaigner. Those of the choir of the same edifice are also attributed to him. He painted the martyrdom of St. Lawrence, the history of the Good Samaritan, and in a chapel near the choir the reception of the Queen of Sheba by Solomon, which has his monogram and the date 1551. The beautiful graiselles of the castle of Annet are also attributed to him, and the windows of the chapel of Vincennes, from the drawing of Luke Penin and Claude Baldwin. He also enriched with chef-d'œuvres in stained glass Moret, near Fontainebleau, as well as others in the last named town: one of his works is the Last Judgment, in the church of St. Romain. He painted glass also for the charnel house of the church of St. Stephen du Mont in Paris, in the chapel of the castle of Fleurigny near Sens, and in the same place he executed the Tiburtine Sibyl after the cartoons of Rosso, shewing the Emperor Augustus prostrated, and the Virgin and the Infant in her arms encircled with a celestial ray. John Cousin was also an able geometrician, architect, and perspective draughtsman. His picture of the Last Judgment not only gives him the credit of being a good oil-painter, but his picture of Admiral Chabot proves him to have been a good sculptor. The figure of the Pope precipitated into hell came from his pencil, which, in his time, caused him to be much suspected of holding with Calvinism. He notwithstanding lived much esteemed under the kings Henry the Second, Francis the Second, Charles the Ninth, and Henry the Third, who in particular honoured him with much distinction.

CRABETH, THIERRY, and WALTER, brothers, noted artists, natives of Holland, and in part the painters of the windows of St. John of Gonda,* which were executed during the latter part of the 16th century.

* A detailed account of these windows will be found in vol. I. of Wenle's Quarterly Papers.

DAVID, GEORGE, a glass-painter of much ability, was born at Delft, in Holland, in 1501, and died at Basle in 1556.

DEMOLES, ARNOLD, a very excellent glass-painter, embellished by his works the cathedral of Auch, in Gascogne. An inscription in Gascon patois, placed on his windows, indicate that they were painted in June, 1509.

DERODÉ, NICHOLAS, a glass-painter who executed a window in Rheims cathedral, which bears date 1581.

EUDIER (*see* Buselin).

EVARD, MATTHEW, glass-painter to the cathedral at Rouen from 1574 to 1603. He was working at the same time at the church of St. Maclou in the same town.

EVARD, MICHAEL, was master-glazier of St. Maclou, Rouen, in 1758.

GERMAIN, MICHAEL, executed the stained-glass for the then new portal of Auxerre, which he fixed in 1528.

GHEYN, JOHN DE, a Flemish glass-painter, who died in 1528, 50 years of age.

GHEYN, JAMES DE, son of the preceding, born at Antwerp, 1565: he was an able engraver and painter on glass, and was equally successful in other styles of painting.

GOLTIUS, and HENRY his son, Germans, the latter at Mulbreicht in the Duchy of Juliers, in 1578, died at Haarlem in 1617, aged 59. He was celebrated for his painting on glass, and his numerous productions as a draughtsman and engraver.

GONTIER, JOHN and LEONARD, brothers.

LINARD, MADRIN, and COCHIN, most able glass-painters of the 16th century, were all born at Troyes in Champagne. This town and its environs comprise more painted windows than can be found in any other locality. Amongst the windows of the noted Gontier are those which decorate the cathedral in the town of Troyes, the college of St. Martin des Vignes, Montier-la-Celle, and the windows of the chapel of St. Stephen, painted by Leonard, who died at the age of 28. The Benedictine authors of the *Voyages Littéraires* (Paris, 1717, vol. I. p. 93), speaking of the windows of Troyes, allude to a window at the end of the sanctuary of St. Pantaleon, of that town, executed by Gontier, for which the Cardinal Richelieu offered 18,000 francs (£720). Notwithstanding that the offer was so liberal, the sum being very considerable at the time, it was refused. The extraordinary part of this anecdote is the rejection of the offer to an individual whose imperious demands seldom met with refusal.

GUERARDES, MARK, a Fleming, native of Bruges, died in England (*see* Mark Villems).

GUILLAUME, *Brother*, a White Friar and glass-painter (*see* Claude).

HAVENE, GABRIELLE, was glass-painter of the church of St. Maclou, at Rouen.

HEERE, LUCAS D', a Fleming and glass-painter, died in 1564, aged 50 (*see* Mark Villems).

HENRIET, CLAUDE and ISRAEL, father and son; the latter was the rival and friend of the famous

Callot. Claude Henriet painted the windows of the cathedral of Châlons, in Champagne, which are remarkable from their beauty of drawing and colouring: he worked also in many of the Parisian churches, and it is said that those of St. Stephen du Mont are his.

HERON, a glass-painter of talent, who practised at St. André des Arcs and at St. Merry, at Paris (*see* James de Parroy).

HERUSSE, ROBERT. In a confirmation passed by the President of the Election of Dreux, given in 1570 in favour of glass-painters, this artist is qualified in the following manner: "Maistre Robert Herusse, Maistre es Arts et Sciences, de Sculpture, et Peintun" (*see* Buselin).

HOONE, GALYON. This artist, together with some others, executed some of the windows of King's College Chapel, at Cambridge. An existing agreement speaks of Thomas Larke, archdeacon of Norwich, on the one part; and Gailon Hoone, of the parish of St. Mary Magdalen, glazier, Richard Bownde, of St. Clement Danes, glazier, Thomas Reve, of St. Sepulchre's, glazier, and James Nicholson, of Southwark, glazier, on the other part; the latter agreeing to set up eighteen windows of the upper story of King's College Chapel, like those of the King's new chapel at Westminster, as Bernard Flower, late deceased, by indenture stood to do; six of the said windows to be set up within twelve months; the bands of lead to be after the rate of twopence per foot. They also agreed to execute the east and west* windows of the King's College Chapel. They lived in the early part of the Sixteenth century.

HUBERT, MARTIN, glass-painter, living in 1545 in the parish of Gurques (*see* Buselin).

JOYSE, CARDIN, glass-painter of the parochial church of St. Ouen, Rouen, 1512.

KUFFEUS, or KUSSENS, (Corneille Isbrantsche) (*see* Thibout, Sixteenth Century).

LAGOUBALDE, RENÉ, and REMI. Father and son (*see* Buselin).

LEQUIER, JOHN, an eminent glass-painter, born at Bourges. This artist at an early period of his life formed his taste in Italy, and, having studied the great masters, returned and enriched his own country with magnificent windows in abundance, a great portion of which were destroyed during the Revolution. Many of the windows in Bourges cathedral are by him. Several of his pupils distinguished themselves, and often aided him in his works. This painter, to whom La Vieil makes no allusion, died at Bourges in 1556, in the parish of St. John des Champs, and was buried in the chapel of St. Anne.

LEYDE, LUCAS DE, a glass-painter of much merit: he was born in the town of Leyde, in Holland, in 1494, and died in 1533, aged 39. From the diversity of his genius he was fairly comparable with the great Albert Durer.

LENARD, a glass-painter from Troyes, in Champagne: practised at the end of the Sixteenth century.

LUCAS, LAWRENCE (*see* Buselin).

MASSON, GEOFFREY, glass-painter of St. Ouen, Rouen, with Arnold de la Pointe, in 1508.

* This latter was never added. All the rest remain.

MEHESTRE, SIMON (*see* Buselin).

MONORI, a Dominican prior of the abbey of Cerfroy, in Soissonnais: he painted in 1529 the windows of the refectory of this monastery.

NICHOLSON, JAMES, of Southwark, a glass-painter; he executed some of the windows of King's College Chapel, Cambridge: he lived in 1527 (*see* G. Hoone).

NOIRSINS, ANTHONY, a glass-painter of the Sixteenth century (*see* Brochon).

ORQUOIS, JOHN, also a glass-painter of the Sixteenth century (*see* Brochon).

PALISSY, BERNARD DE, was one of the best French artists of the Renaissance, and one of those men whose universality of talent approached to the Michael Angelos, the Leonardi da Vinci, and Jean Cousins. He was a geometrician, engineer, physician, chemist, naturalist, modeller, draughtsman, and one of the greatest of glass-painters. He wrote many works much in estimation, in one of which he takes the title of "*Inventeur des Rustiques figulines du Roy et de la Roynne sa Mère.*" Amateurs even now seek with avidity the China vases ornamented in relief, manufactured in the fabrics from the taste of this great artist. The admirable suite of the *Amours* and *Misfortunes* of Psyche, which decorate the Hall of Arms of the castle of d'Ecouen, near Paris, are all attributed to him. His painted glass after the drawings of Raphael for a long time delighted all eyes at the Museum des Monumens Français. At the time of the second Restoration, when the old Prince of Condé was visiting this museum, some person pointed out this glass to him, stating that it originally belonged to one of his castles, upon which it was ordered to be removed, was packed, and placed in one of his outhouses. After much mutilation it has since been distributed in different quarters. This artist, Palissy, in the distinction of his works has much suffered from the suppression of the Museum des Petits Augustins. He was one of the great artists of the Sixteenth century. Notwithstanding his advanced age, and the eminent services which he had contributed to the arts, he could not in the eyes of the Leaguers find mercy: they had him arrested on account of his religious opinions, and shut up in the Bastile. Henry the Third visited him in prison, and said to him, "My good man, if you do not accommodate yourself to the facts of our religion, I am constrained to leave you in the hands of your enemies;" to which this great and aged man replied, "Sire, those who constrain you can never do the same by me; for this reason, I know how to die." He was born in the environs of Agen, and terminated his life in prison, 1589, at the age of 80, after a life of great talent and rare virtue.

PARROY, JAMES DE CHAMU. John Nogan and Heron painted in competition the history of St. Peter, with the Latin citations taken from the Acts of the Apostles, of St. John the Baptist, and of St. Francis d'Assise, in the windows of the choir of St. Merry, at Paris, which church was finished in 1612: they painted also many of the windows of the chapels of this church. Parroy was born at St. Poursin sur Allier, in the Sixteenth century, and was a long time a scholar of the noted Dominican. The collegiate and parochial church of St. Croix, at Ganat, was furnished with windows from the hands of this artist, who painted the four Fathers of the Latin church there. De Parroy died at the age of 102, at Moulins, in Bourbonnais, and was buried in the church of the Jacobins in that town.

PERIER, FRANCIS, pupil of Lanfranc, painted for the charnel-house of St. Paul, at Paris, the History of the First Council of the Church, and the Shadow of St. Peter healing the Sick.

PINAGRIER, ROBERT, rivalled John Cousin: he painted in 1527 and 1550 the windows in the parish church of St. Hilaire, of Chartres; one of the finest was copied for the charnel-house of St.

Stephen du Mont, Paris, and was removed to the church by Le Vieil. This window was a singular allegory, and shews the principal sovereigns and noted persons of that epoch occupying themselves in collecting from the tomb the blood which is abundantly flowing from the wounds of our Saviour. This artist painted also the windows of St. Gervais, and of many other churches in the same city.

PINAIGRIER, NICHOLAS. The finest windows in the charnel-house of St. Paul were from the hands of this artist. Robert, John, and Louis Pinaigrier contributed also to the execution of the windows of that edifice. Le Vieil considers these artists as the sons or grandsons of the last-named, who was rival to J. Cousin.

POINTE, ARNOULD DE LA, master-glazier of the church of St. Ouen, at Rouen, in 1508, in conjunction with Geoffroy Masson.

POT, JOHN LE, a Fleming, established himself at Beauvais, in 1500, and married the daughter of Anthony Caron, painter, of that town. He excelled in the *graiselle*, and was besides a clever sculptor: he died in 1563.

POT, NICHOLAS LE, relative of Angrand Le Prince; he was from Beauvais, and painted many subjects in glass for that town, but, like John Pot, he excelled principally in *graiselles*. His works bear his monogram, NLP, united; he was probably son of the last-named.

PRINCE, ANGRAND LE, principally known from his admirable windows in the church of St. Stephen, at Beauvais. These windows have excited much notice from various authors: they indeed possess a merited notoriety, and are truly excellent. Many of the subjects are from the drawings of Raphael, of Giulio Romano, and Albert Durer; also a Christ in the cathedral from the last-named master. This eminent painter prided himself in obtaining models from the greatest artists in Italy and Germany, and at a late period there still existed at Beauvais some of the valuable drawings that he had possessed. He died at Beauvais in 1530, at an advanced age.

REPEL, SOYER, master-glazier to the church of St. Maclou, Rouen, in 1565. He had through his hands all the windows round the choir of this edifice, and also those of the Lady Chapel, to repair.

REVE, THOMAS, glass-painter of St. Sepulchre's, London, executed some of the windows of King's College Chapel, Cambridge: he lived in 1527 (*see* G. Hoone).

ROGIER, a native of Holland: he painted the windows of the chapel of the Holy Sacrament, St. Gudule, Brussels. These windows were ordered by Francis the First, Charles the Fifth, and many other sovereigns.

RUE, LIOM DE LA, and his son (*see* Buselin).

SYMONDS, SYMOND, of St. Margaret's, Westminster (*see* Francis Willyamson, Sixteenth Century).

TACHERON, PETER, both at the end of the sixteenth century, was master-glazier at Soissons, and painted in that town, in 1622, the ten admirable windows of the Hall of the Arquebusiers. These represent subjects from the Metamorphosis of Ovid, and are perfect in drawing and colouring. Louis the Fourteenth, in passing through Soissons to Flanders, in 1663, was so struck with their beauty, that he requested four of them to place in his cabinet. The Company offered him the whole. He postponed his decision until his return, at which time he had fortunately forgotten all about it.

The Cloister des Minimes of the same town enclosed some excellent grisailles, also attributed to him.

TARDIF, OLIVIER, glass-painter of the cathedral at Rouen from 1540 to 1554.

THIBOUT or TIBAUT, WILLEM, Dutchman, was working in association or partnership with Cornelius Isbrantsche Kuffeus, or Kussens, his countryman; the latter died in 1599, the former in 1618. Thibaut painted in 1563 a window for the church of St. Ursula, at Delft, in which is seen the portrait of Philip the Second, king of Spain, and his wife Elizabeth de Valois, daughter of Henry the Second of France, in royal robes. The same artist enriched the church at Gouda with a window representing the taking of Damietta by the Crusaders in 1219. The same church at Gouda contains a window by his partner, Cornelius Kussens, representing progressively the Prayer of the Pharisee and the Publican in the Temple. In a great hall at Leyden are windows with portraits at full-length of all the Counts of Flanders, which are by these artists.

TOORNEVLIET, native of Holland; a most excellent draughtsman and glass-painter, who lived at Delft; he was the first master of the Flemish painter Mieris, who was already very talented when he passed into the hands of Gerard Douw: the latter used to call Mieris his prince of pupils.

VAN COOL, LAURENT, painted the windows of the privy council at Delft; the counsellors are represented as large as life, and in armour from head to foot. Le Vieil considered this artist as the one that Florent Lecompt styles "Laurent the Glazier." He lived in the sixteenth century.

VAN DYCK was a talented glass-painter. He was doubly honoured in being the father and the first master of the great Anthony Van Dyck.

VAN KUYCK, JOHN, a native of Holland, and eminent as a glass-painter; he was born at Dort in 1530, was arrested and accused there of heresy, and was burned alive for the same, 28th of March, 1572.

VAN ZYLL, DIRK THIERRY. He took part of the works at Gouda; one of the windows has his signature, and the date 1556. He was born at Utrecht.

VIEIL, WILLIAM LE, ancestor of the glass-painter and author of that name; worked for the church of St. Maclou, at Rouen, 1584.

VILLEMS, MARK, a Fleming, born at Malines about 1527, and died 1561. This artist, with De Heere and Guerardes, occupied themselves principally in furnishing drawings for glass-painters; the latter used to furnish them coloured, which obtained for him the name of the Illuminator.

VRIENDT, JAMES, a Fleming, brother to the noted Frank Floris, called the Flemish Raphael; he executed the Nativity in the cathedral of Antwerp, and the Last Judgment over the portal of St. Gudule, at Brussels. The dates of his birth and death have not been ascertained. His brother was born 1520, and died 1570.

WILLIAMSON, FRANCIS, of Southwark, glass-painter, and Symond Symonds, of St. Margaret's, Westminster, agreed to glaze four windows of the King's College Chapel, Cambridge, of orient colours, and imagery of the old law and the new law, after the manner and goodness in every point of the New Chapel at Westminster; also according to the manner done by Bernard Flower, glazier, deceased; also according to such patterns called *vidimus's*, to be set up within two years next ensu-

ing, to be paid after the manner of sixteen pence per foot for glass ; this agreement took place the 3rd of May, 1527.

WYTENWÆL or VYTENWÆL, and Joachim his son, born at Utrecht in 1566. The latter composed the drawings of two allegorical windows of St. John de Gouda.

YPRES, CHARLES D', painted on glass and furnished cartoons to glass-painters. He committed suicide at Ypres, 1564.

ARTISTS OF THE SEVENTEENTH CENTURY.

BYLERTE, a painter on glass of Utrecht in the beginning of the seventeenth century. He was the first master of his son, John Bylerte, a distinguished historical painter.

CHAMU (*see* James du Parroy).

CLAYES, JANSZE, a native of Holland, painted, in 1601, the story of the Woman taken in Adultery, in the windows of St. John de Gouda, by order of the Burgomasters of Rotterdam. This window bears his name and the above date.

CLERC, LE, father and son, undertook and painted the windows of the new church in the parish of St. Sulpice, at Paris, and many historical subjects in its chapels ; also similar works in the chapel of the Mazarine College.

CLOCK, CORNELIUS, Hollander, painted for the Burgomasters of Leyden and Delft many windows of the church of Gouda, in 1602 and 1603, from the cartoons of Swaneburg. These windows represent, amongst many other subjects, the sieges of Leyden and Delft : amongst the many figures which portray these military events are portraits of the Prince of Orange, Boisot, and many other distinguished personages.

DESANGIVES, NICHOLAS, of France ; he painted, amongst others, the windows of the charnel-house of St. Paul's, at Paris. His works bear his monogram, and possess high artistic merit, he being a most skilful draughtsman. Le Vieil speaks in high praise of his talents.

DOUW, GERARD, of Holland, whose works are well known, was born at Leyden, 7th April, 1613 ; his father, who was a glazier, placed him with Bartholomew Dolendo, a sculptor, to learn drawing, and some few months afterwards to Peter Kowhorn, glass-painter. His father was so much delighted with the precocious talent that Gerard exhibited, that he passed him to the school of Rembrandt, where his extraordinary genius took a fresh turn in the production of some splendid pictures. He died in 1674.

FOUCHIER, BERNARD, native of Holland, born at Bergen-op-Zoom ; he studied in the first instance under Van Dyck, practised on glass and in oil, and executed some splendid works. He died in his native country in 1684.

GILES, HENRY, of York : he painted the east window of the chapel of the University College, Oxford, representing the Nativity of our Lord, given by Dr. Ratcliffe. The transparent colours of this window are choice and good, but the enamel parts were not encaustic, and have so failed that the portraiture of the subject is almost obliterated.

GOUST, PHILLIP, was glass-painter to the cathedral at Rouen from 1605 to 1620.

HOËT, GUÉRARD, born at Bommel in 1648, painter on glass and in oil. He received his first lessons from his father, who was also a glass-painter, in consequence of Wamar van Rysen having established himself in Holland. Hoët, then 16 years of age, entered the school of that master, when after one year his father died, which occasioned him, in concert with his brother, to carry on his late father's business, and to complete such works as he had undertaken, still not quitting the practice of other styles of painting. In 1672 he went to the Hague, to avoid the calamities of the war; from thence into the duchy of Cleves, and thence into France, where, notwithstanding his talents, he was reduced to the task of engraving the landscapes of Francis Millet, for which he was barely remunerated. At length he determined to return to his native country, and established himself at Utrecht. After marrying he there opened a school for drawing, but this not answering his expectations he finally fixed himself at the Hague, where he was fully appreciated. He died there in 1733. His large works for the churches of the Netherlands, and the ceilings of the different mansions which he painted in Holland, are in themselves a sufficient eulogy of his talent.

HOLSTEYN was the father of Cornelius Holsteyn. It is supposed that the latter owed to him the first elements of his art. He was born at Haarlem, 1653.

JANSSENS, PETER, enjoyed a great reputation as glass-painter in the Netherlands, and was one of the pupils of John Van Brockorst. He was born at Amsterdam in 1612, and died at the age of 60.

KOWHORN, PETER (*see* Gerard Douw).

LINARDS, JAMES, of Amsterdam (*see* Pieters, Gerard, end of Seventeenth Century).

MICHU, BENOIT, an artist of great ability, was renowned as master-glazier at Paris in 1677. His father was a Fleming, but Benoit was probably born at Paris, where his parents were established before him in the same profession. He enriched by his works the cloisters of the Feuillans in the Rue St. Honoré. This edifice was lighted with forty central windows, each containing twelve panels, with friezes and armorial bearings; the central ones being historical subjects. These paintings were not entirely from the hands of Michu, as seen by the chronograms, bearing date 1624, continued to 1628, again to 1701, and finally to 1709. He was also employed for the windows of the chapel of Versailles, and those of the church of the Invalides. In 1726 he painted the arms of Cardinal de Noailles in the centre of the great rose window (palace side) of the cathedral of Notre Dame, Paris, which window was then reinstated at that prelate's expense. The window of the Crucifixion, in the cloisters of the abbey of St. Genevieve du Mont, is also by him. He died about 1730.

MINOUFLET, CHARLES, of Soissons, glass-painter, amongst other works executed a rose-window of the abbey of St. Nicaise, at Rheims, during the seventeenth century.

MONNIER, father and son, natives of Blois, glass-painters of the sixteenth and seventeenth centuries.

MONNIER, JOHN, was son or grandson of the preceding: he was patronised by Mary de' Medici and the Archbishop of Pisa, who took him to Florence and Rome. On his return to France he executed some handsome windows for the charnel-house of St. Paul's, at Paris, in which he placed his monogram.

NOGARE, JOHN (*see* James de Parroy, Seventeenth Century).

PERRIN, a glass-painter of the seventeenth century, painted some windows from the cartoons of the eminent Lesueur, for one of the chapels of St. Gervaise, at Paris. Sauval speaks highly of him, and Le Vieil thinks the arms and cyphers of the Cardinal Richelieu, which are in all the windows of the church of the Sorbonne, done by him by order of the Cardinal.

PORCHER, glass-painter, painted some of the windows of St. Paul's, at Paris, in the seventeenth century.

SPIILBERG, a glass-painter, was following his profession in 1619, in Dusseldorf.

SUTTON, BAPTISTA, glass-painter. He executed two windows for the church of St. Leonard, Shoreditch, London, in the year 1634.

TOMBERG, WILLIAM DAVID, or DANIEL, a native of Holland, who lived in Gouda. He worked seven years with Westerhout, and from thence went to the father of Van Dyck. His talent was not of a high order. He died in 1678.

VAN BOCKORST, Hollander, a glass-painter, was the master of Peter Jansens, in the seventeenth century.

VAN BRONCKORST, JOHN, born at Utrecht, in 1603, was initiated by John Verburg, glass-painter, but quitted his school for that of Peter Matthew, a very clever glazier, whom he left at the end of eighteen months for Arras, and then worked a long time at Paris. On his return to Holland his intimacy with Polemburg gave him the taste for oil-painting, and to the present day his oil-paintings are not less admired than his beautiful windows, especially those painted for the new church at Amsterdam.

VAN DIËPENBEKE, ABRAHAM, was great as a glass-painter, draughtsman, and composer, born at Bois le Duc about 1607. He was a pupil of Reubens, who spoke in much praise of his talent. He left the school of that great master to travel in Italy, where he acquired considerable proficiency. He painted on the windows of Antwerp cathedral the Works of Charity, at the foot of which he executed portraits of the Administrators to the Poor in 1635, in which some of the heads are as fine as the portraits of Van Dyck. At the same time the church of St. James and many of the convents were decorated with his glass-paintings. In St. Gudule, at Brussels, are four windows of this able master, much admired; amongst which are seen portraits of the Emperors Ferdinand and Leopold, the Archdukes Albert and Leopold, and the Infanta Isabella. He painted all the windows of the cloisters of Minimes, at Lille. He was nominated director of the academy of Antwerp, in 1641, and died in that town in 1675.

VAN LINGE, BERNARD, painted, in 1636, the windows of the chapel of Queen's College, Oxford. In 1641 he was commissioned to paint the north and south windows of the University College chapel, of the same town, representing subjects from the Old and New Testament; he also painted, at the cost of Sir John Strangways, the windows of the chapel of Wadham College, composed of subjects taken from the Life of Christ. In the chapel of Baliol he painted, in 1637, one of the northern windows, representing St. Philip and the Eunuch, and in one of the south windows the story of the illness and cure of Zedechias. Amongst many others, he painted, in the south aisle of Christ Church, the history of Jonas; and in the chapel of the Trinity many windows, containing the picture of the destruction of Sodom and Gomorrah, Jesus disputing with the Doctors, &c.

VAN ULFT, JAMES, born at Gorcum, in Holland, about 1627. He excelled in glass-painting and chemistry, a science to which he was indebted for the brilliant colouring of his windows. Some

of his finest works are at Gorcum, and also in the county of Gueldres. He likewise obtained much celebrity in oil-painting, and was a burgomaster of his native town. The year of his death is not ascertained.

VAN DER VEEN, GUERARD (*see* ANTIQUUS, Eighteenth Century).

VASSEUR, NICHOLAS LE, painted the four windows of the chapel of the Communion of St. Paul, at Paris, from the cartoons of Vignon : they were executed in the seventeenth century.

VERBOURG, JOHN (*see* VAN BRONCKORST).

VIELL, WILLIAM LE, born at Rouen in 1640, descended from ancestors who followed for centuries the art of glass-painting ; he gave good proofs of his talents in many parts of Normandy. The church of the ancient Hotel Dieu, dedicated to the Magdalen, possesses a window from his hands. In 1685 he became a competitor for the windows of St. Cross, at Orleans, in which church he executed many other works. Posterior to these works he occupied himself with many others, in conjunction with his third son, the only one whom he initiated in his art : he died 1708.

VRIJE, ADRIAN DE, a native of Holland. He painted four of the windows of St. John, at Gouda.

WESTERHOUT, a glass-painter, born at Utrecht (*see* TOMBERG).

ARTISTS OF THE EIGHTEENTH CENTURY.

ANTIQUUS, JOHN, native of Holland, born at Groningen in 1702. He is only known as having practised this art at the age of 20, in connexion with Guérard Van der Veen. He was an oil-painter and good draughtsman : he died in 1750.

BAUMGERTNER, a Tyrolese glass-painter of the middle of the eighteenth century.

BERNIER, glass-painter, cited by Brothers Maget and Goblet, lived in the eighteenth century.

BRICE, WILLIAM. He entirely re-glazed the large rose window on the side of the Bishop's palace at Notre Dame, Paris ; also the windows of the Holy Chapel, which are indebted to his skill for their preservation.

BRUN, LE. In the church of St. Nicholas de la Taille, near Havre de Grace, the windows are composed of yellow ornaments on white grounds ; one of them bears an inscription, partly erased : —“ Le Brun, a Caudebec, Pinxit.” They are dated 1758 and 1759. These shew that the art was still continued abroad as well as in England, even at this time.

DIHL, a French glass-painter of the early part of the eighteenth century.

DOR, JOHN FRANCIS, a glass-painter, pupil of Le Clerc. He painted, in 1717 and 1718, some panels ornamented with friezes for the cloister of the Carmes des Chausses, of Paris.

GOBLET, BROTHER ANTHONY, a Franciscan friar, native of Dinan, died 18th April, 1721, aged 55. He was a glass-painter of Paris: also Maurice Maget, monk of the same order, died at Nevers, 17th December, same year, aged 49. These monks have left MSS. relating to all that concerns painting on glass, of which Le Vieil availed himself.

GODFREY, ROBERT SCOTT, an English Glass-painter, was exhibiting in Paris, in 1769, a large window painted in the style of ancient church windows, in which the colours were solid and brilliant, and offering all the variety of tones which are so much admired in old glass. This (then) modern production was considered remarkably fine, rare, and splendid, according to the *Mercure du France* journal, July, 1769.

HUVE, nephew and pupil of Michu, but he did not attain the eminence and ability of his master. He executed some of the friezes of the Invalides and of Versailles. But as he was not received master, the fear of being prosecuted by the jurors of his profession compelled him to retire to Croix St. Lefroi, where he was still the victim of the arbitrary measures he had before experienced. He died in 1752.

JARVIS, painted in 1777, from the drawings of Sir Joshua Reynolds, the west window of the New College of Oxford. This represents seven allegorical figures: Temperance, Courage, Faith, Hope, Charity, Justice, and Prudence. Above these, in a space 18 feet high and ten wide, is represented the Nativity of Christ, a group of shepherds approaching to salute the Saviour. These windows have undergone a remarkable vicissitude. For half a century they were held up to admiration and for imitation, until at length some witty critic, as Walpole had previously done (justly, certainly), dubbed them the "*washy Virtues*," when their virtue and charms became as evanescent as their colouring. Still we ought not to forget that it is ourselves that have really changed, and not the window; and to these, as well as many others connected with the names in this Biography, are we indebted for the transmission of the art. The fault was as much the taste of the day as of the artists, who painted to please, and did then accomplish their object. It is gratifying to find that an Englishman, Godfrey, was exhibiting at about the same time in Paris a window of his own upon something like true principles, and after the ancient models, which was *there* appreciated.* As Godfrey probably went to Paris despairing of sympathy of taste in his own country, it is no very high compliment to the cognoscenti of this kingdom at that time, and a tolerable apology for Jarvis. There are still remaining unfortunately those who like the "*washy*" style.

LANGLOIS, FRANÇOIS, master-glazier and painter on glass. He was of mediocre talent, though he painted some works at St. Genevieve. He died at Paris, then a China merchant, 1725.

MAGET, BROTHER MAURICE (see GOBLET).

OLIVER, ISAAC. Amongst many other works, he painted, in 1700, at the age of 84, St. Peter delivered from Prison by an Angel, for the college of Christ Church, Oxford.

PEARSON and WIFE, painted, in 1776, from the drawings of Mortimer, the last window of Brasenose College, containing representations of our Saviour and the four Evangelists, under canopies, &c. Poor and inferior though this window is, it has vast advantages over those of New College, painted by Jarvis, and is constructed upon better principles. It is indeed inconceivable how Jarvis's windows obtained such reputation, except from the association of the name of Sir Joshua Reynolds with them. Pearson painted many other windows at Salisbury cathedral and elsewhere, and recently died at a patriarchal age. It is to his wife however that Pearson was indebted for any thing that

* See Godfrey, *ante*

was artistical in his works. This lady was an admirable painter; her paintings of the cartoons of Raphael in enamel, and many other cabinet paintings, shew such careful and exact treatment, as to leave no doubt of artistic ability, and the charming way in which she tastefully applied and graduated her enamel colours has never been surpassed, nor will perhaps be again equalled.

PECKETT, of York, painted from 1765 to 1774, from the drawings of Rebecca, the northern windows of the New College chapel, at Oxford. Also some windows in the Minster were by him placed in the south transept in 1762; he painted the large window at Lincoln cathedral, and in 1766 the west window of Exeter cathedral. He also painted for the Library of Trinity College, Cambridge; but the best works which he ever executed are in the chapel of Clumber Hall, in Nottinghamshire, the seat of His Grace the Duke of Newcastle. These consist of armorial bearings, interspersed with mosaics. They are, especially considering the state of the art at the time, in excellent taste, and by far surpassing all his other works. He was the best glass-painter of his time.

PIETERS, GERRARD, a native of Holland, pupil of James Linards, an excellent painter in the style of the time. He was so enamoured with his art that he has often been heard to say that he would not relinquish it to become a prince. He lived in the middle of the eighteenth century.

PRICE, WILLIAM, of London, repaired, in 1715, the windows of Queen's College, Oxford. The centre window is entirely from his own hands. One of the windows of Christ Church is also by him, from the drawings of Sir James Thornhill. In 1700 he painted the eastern window of the chapel of Merton College.

PRICE, WILLIAM, JUNIOR, of London, painted in the chapel of Magdalen College, Oxford, some figures near the altar. In 1740 he repaired the windows of the New College chapel, in the same city. He died in 1765.

REGNIER, PETER, monk of the congregation of St. Maur, died in April, 1766, after being occupied nearly the whole of his life in this art, but only in the houses and convents of his order. He not only painted many windows of the royal abbey church of St. Denis, but he also restored the ancient windows of that church.

ROWE, EDWARD, a glass-painter, died in the Old Bailey, 1763.

SEMPI, P. A., a Fleming, painted in partnership with Michu, whom he excelled, in the windows of the cloisters of the Feuillans of Paris. These artists, with Pierre le Vieil, took part in the windows of the chapel of Versailles, and the church of the Invalides at Paris.

SIMON, FRANCIS, native of Nantes, glass-painter, of the beginning of the eighteenth century, practised in his own country, and, in conjunction with William le Vieil, in the windows of St. Nicholas du Chardonnet, at Paris.

VIEIL, WILLIAM LE, born at Rouen, son of the preceding of that name, received his first lessons from Jouvent, his maternal grandfather, and uncle of the noted painter of that name, brother of the Abbot of St. Ouen, at Rouen, who painted on glass for the houses of his order. His superior sent him to Paris to execute the friezes of the windows of the church of Blancs Manteaux; he took Le Vieil with him, and made him paint for his first essay the Crucifixion for the high windows of the sanctuary of that church. After this Le Vieil painted at the palace of Meudon, the dome of the Invalides, &c., from drawings by Lemoine and Fontenay. The works of this eminent painter are very numerous; and he restored the windows of the Holy Chapel at Bourges, and the Cordeliers at Stampen, which were broken by a hail-storm.

VIEIL, JOHN LE, son of William just mentioned, was the scholar of Francis Jouvent for figure, and was taught ornament by Varin, founder and chaser to Louis XVI. Le Vieil contributed to the execution of the friezes of the chapel of Versailles, and was engaged in works of the same kind for the castle of Cressy, the cathedral of Paris, mansion of Toulouse, college of Bernardins, and many other edifices. At the death of John Francis Dor, he was the only artist in Paris practising glass-painting.

VIEIL, LEWIS LE, brother of the preceding, a glass-painter, and scholar of Demachy.

VIEIL, PETER LE, author of the eminent work styled "*L' Art de la Peinture sur Verre, et de la Vitrie;*" born at Paris, 8th February, 1708. His family, originally of Normandy, practised in succession the art of glass-painting for more than two centuries. Peter, of whom we are speaking, was in the first instance a scholar and boarder in the college of St. Barbe; from thence he went to the one of La Marche, where he was very successful in his studies. When seventeen years of age, he proceeded to Normandy for the purpose of taking the habit of St. Benedict, in the abbey of Fontenelle, otherwise St. Wandrille, to which his father had been a postulant in the same order. He aspired with ardour to his undertaking, when a sudden change took place in his views from the misfortunes of his father, he being left with ten children besides himself, and all too young to assist him. Accordingly he relinquished all ideas of a monastery, which he left, much regretted by his superiors, and joined his father to assist in conducting his works, to which province he necessarily confined himself, not having learned drawing. He was, however, a scholar and a man of taste, and many other literary productions are by him, such as "*Essai sur la Peinture en Mosaïque,*" "*Sur la Pierre speculaire des Anciens,*" &c. &c., by which means he ennobled his association with this art, and honoured the art itself. He lived in celibacy, and died of the third attack of apoplexy, at Paris, 23rd of February, 1772.



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